The Pulse of the Motion Picture Industry

BOXOFFICE

A grouping of stills from top pictures to be released within the September-December period . . . Story on Page 8

136 Features Get Release Dates During Movietime U. S. A. Drive

Page 8

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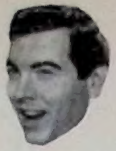
CANADIAN EDITION

AUGUST 25, 1951



"THE GREAT CARUSO"

GREAT!

"97% Will Recommend"

"SHOW BOAT"

GREATER!

"98% Will Recommend"

"AN AMERICAN IN PARIS"

GREATEST!

"98.1% Will Recommend"

Yes, the audience-reaction poll by Film Research Surveys gives "AN AMERICAN IN PARIS" the highest "Will Recommend" mark in the history of M-G-M musicals. A typical neighborhood audience at the Loew's 72nd Street Theatre Sneak Preview last week confirmed all the advance word-of-mouth about M-G-M's magnificient new Technicolor musical. This mighty attraction will have its World Premiere at Radio City Music Hall. Watch! Wait! Again M-G-M gives your industry something to be proud of!

M-G-M Presents
"AN AMERICAN IN PARIS"
To The Music Of
GEORGE GERSHWIN
Starring
GENE KELLY
And Introducing
LESLIE CARON
with
OSCAR LEVANT · GEORGES GUETARY
NINA FOCH
COLOR BY **TECHNICOLOR**
Story and Screen Play by
ALAN JAY LERNER
Lyrics by IRA GERSHWIN
Directed by VINCENTE MINNELLI
Produced by ARTHUR FREED

TIP-OFF!
Also screened at the Preview: "Car of Tommorrow" an M-G-M Technicolor cartoon short subject. A riot! Get it fast! Produced by Fred Quimby.

Be there Sept. 10th!

Texas
Carnival
Color by
Technicolor

TRADE SHOWS!

It is obviously to the benefit of showmen to attend Trade Shows of musicals produced by a company with such a record of success in this field. M-G-M's "TEXAS CARNIVAL" is box-office dynamite. Not since "Neptune's Daughter" have you seen such an attraction! Your attendance is sincerely invited.

ALBANY—9/10—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—9/10—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—9/10—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—9/10—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—9/10—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—9/10—1:30 P.M.
H. C. Igel's Screen Room
1301 S. Wabash Avenue

CINCINNATI—9/10—8 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street

CLEVELAND—9/10—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—9/10—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—9/10—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—9/10—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—9/10—1.30 P.M.
Max Blumenthal's Sc. Rm.
2310 Cass Avenue

INDIANAPOLIS—9/10—1 P.M.
20th-Fox Screen Room
326 North Illinois Street

JACKSONVILLE—9/10—8 P.M.
Florida State Screen Roon
128 East Forsyth Street

KANSAS CITY—9/10—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—9/10—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—9/10—12 Noon
Paramount Screen Room
362 So. Second Street

MILWAUKEE—9/10—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—9/10—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—9/10—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—9/10—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK.-N.J.—9/10—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—9/10—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—9/10—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—9/10—11 A.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—9/10—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—9/10—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—9/10—1 P.M.
S'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—9/10—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—9/10—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—9/10—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—9/10—2 P.M.
RKO Screen Room
932 North Jersey Avenue, N.W.

M-G-M presents "TEXAS CARNIVAL" starring ESTHER WILLIAMS • RED SKELTON • HOWARD KEEL • with Paula Raymond • Ann Miller • Keenan Wynn • Tom Tully Color by TECHNICOLOR • Screen Play by Dorothy Kingsley Story by George Wells and Dorothy Kingsley • Music by Harry Warren • Lyrics by Dorothy Fields • Directed by Charles Walters Produced by Jack Cummings

SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

CAPTAIN HORATIO HORNBLOWER

COLOR BY
TECHNICOLOR

SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

On Moonlight Bay

COLOR BY
TECHNICOLOR

SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

JIM THORPE-ALL AMERICAN

SILVER ANNIVERSARY
Now!
OF TALKING PICTURES

Force of Arms

SILVER ANNIVERSARY
Next!
OF TALKING PICTURES

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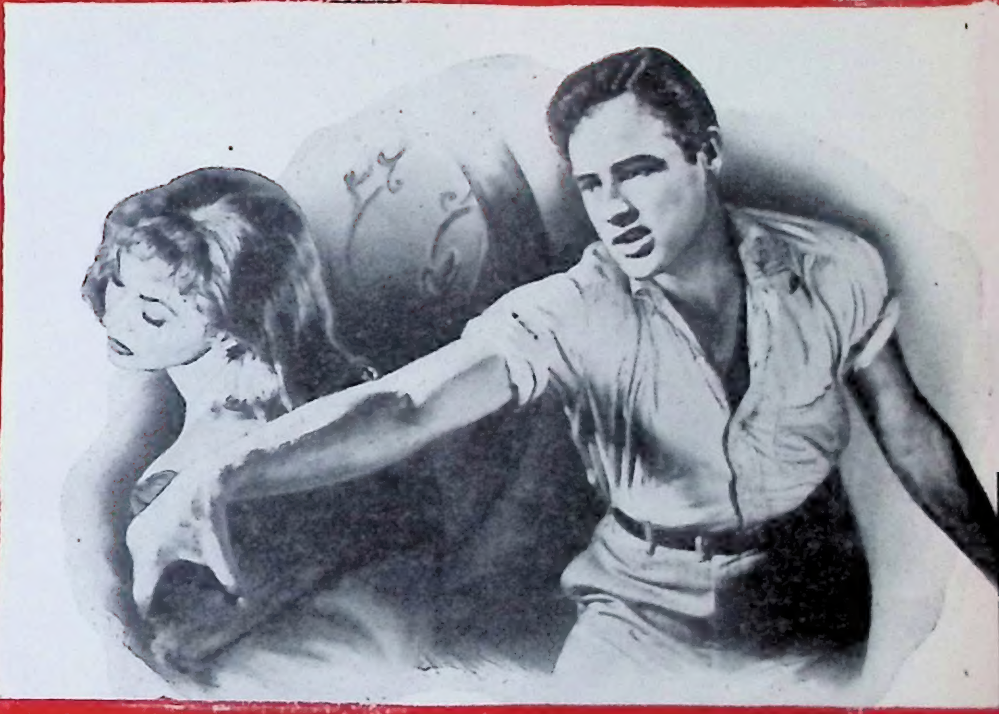
AN
ELIA KAZAN PR

STARRING
VIVIE
KIM HUNT
FROM T
DIRECTED BY ELIA

OR THE ANNIVERSARY CELEBRATION
THAT GROWS BIGGER AND BIGGER AND BIGGER
WARNER BROS. BRING YOU
ALL THE FIRE OF

"A Streetcar amed esire"



PRODUCED BY
ODUCTION CHARLES K. FELDMAN

N LEIGH AND MARLON BRANDO

TER · KARL MALDEN SCREEN PLAY BY TENNESSEE WILLIAMS

HE PULITZER PRIZE AND CRITICS AWARD PLAY

KAZAN BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK DISTRIBUTED BY WARNER BROS.

PICTURE
OF THE
WEEK

JOURNEY INTO LIGHT!

A hard-hitting screen story plumbs the depths of emotion in Joseph L. Bernhard's production, "Journey Into Light," released by 20th Century-Fox in October. Sterling Hayden (above), Viveca Lindfors and Thomas Mitchell head the outstanding cast.

(Advertisement)

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FOR TODAY AND TOMORROW

PERTINENT to the discussions that are currently going on relative to the industry's future and the importance thereto of the proper approach and attentions to public relations, we dig out of our files excerpts from a talk made by Stanley Kramer, progressive young producer, at the United Artists sales convention held in Chicago last May. Said Mr. Kramer:

"There are things wrong with the motion picture industry that good pictures, important as they are, cannot cure, and the first in line among these is public relations. Ours are worse than any I know of in the world.

"Our entire public relations philosophy is based on the belief that everybody we meet might be carrying a brick. We're so anxious to avoid making enemies we just don't have time to make friends. Anybody who wants to criticize our behavior gets a welcome from us. We don't seem to care whether the criticism is valid or whether that complainant has any right to speak.

"We desperately need a public relations organization that speaks all the time for the industry as a whole. It is time to go beyond selling pictures one by one and start selling the industry that makes those pictures.

"When Hollywood is attacked as an industry, that is your business as well as mine.

"If, for the past ten years, we had constructed our public relations with integrity and effectiveness no one would dare gainsay any reasonable request we might make in our own best interests.

"We must think of what we will leave in the way of a sound industry to those who will follow us. In the chase for today's dollar let's get the machinery in healthy shape for the years to come."

By virtue of his type of operation, it would seem that Mr. Kramer should favor "selling pictures one by one." That's the way he made them and their off-the-beaten-path themes would seem to have required selling them that way. Yet, this courageous and successful producer recognizes the greater—the more lasting—importance of "selling the industry that makes those pictures." Here is a young man who really is just getting started in this business, yet he is thinking in terms of the future of the industry *beyond* his own stay in it.

If there were more who similarly attuned their thinking, their activity and their conduct along these lines, there would be little cause for any doubting of the future—in the minds of the public as well as in the minds of those in this business. What's more this would have a great bearing on the industry's well-being today, as well as tomorrow.

* *

New Kind of Suit

The antitrust action filed by Lee and J. J. Shubert against five New York newspapers may prove exceptionally interesting to motion picture people, distributors as well as exhibitors. The Shuberts, who operate 15 legitimate theatre companies, charge the newspaper publishing firms with violations of the antitrust laws on the grounds that their amusement advertising rates are higher than their rates for other types of advertising. This, it is alleged, constitutes a continuing conspiracy and restraint of trade.

Exhibitors long have contended that the "premium" rates they pay for newspaper space are discriminatory. Recently their protests have been amplified and distributors, who often share in the cost of newspaper advertising with exhibitors, have concurred in the protests. Needless to say, a court decision upholding the Shubert charges could have far-reaching effect.

* *

Star vs. Story

Comes now Robert L. Lippert, producer and exhibitor, with the report of findings resulting from a survey among exhibitors that the picture makes the stars rather than the other way around. The poll of 175 showmen, said to represent a cross-section of the nation's exhibitors, brought forth the consensus that inherent entertainment quality and audience appeal are the ingredients that count for the most. This frequently has been proved by the outstanding success scored by pictures that were without "name" values. It also has been proved by the failures of pictures that featured top-drawer "star power." And Mr. Lippert has, himself, proved to be the "discoverer" of new stars by the strength of story material with which he provided them. There is no hard and fast rule. And no one will argue that a good story *plus* star values doesn't make an unbeatable combination.

Ben Shlyen

Movietime U.S.A.

Variety in Product for Campaign—

136 Features Go On Release Chart Next Four Months

Movietime U. S. A. Drive To Run Until Dec. 31

NEW YORK—The Movietime U.S.A. campaign in celebration of the 50th anniversary of the American motion picture theatre will extend from October 1 throughout 1951, according to Robert J. O'Donnell, national drive director. The campaign originally had been planned for October and November only.

Because of a conflict with the annual governors' conference, the Hollywood personalities taking part in the personal appearance tours will visit the 48 state capitals October 8, instead of October 1. As a result of this change, the campaign's newspaper advertising will be published October 1, or whatever days close to this date are chosen by exchange area committeemen as most suitable for local purposes. There will be no change in the time of the national broadcast, set for September 24, O'Donnell said.

By FRANK LEYENDECKER

NEW YORK — The Movietime U.S.A. campaign will be backed by more product per company, a greater proportion of pictures in color and a larger percentage of films with name stars than the distributors have made available at any time in the last two seasons.

While all 11 major companies have not as yet completed their release schedules for November and December, the total number of pictures for the last four months of the year will approximate 136—11 more than were released during the same period in 1950 and a higher total than for either of the first two quarters of this year.

Many of the companies, including MGM, 20th Century-Fox, Universal-International, United Artists and RKO, will have four or at least three releases a month for this period, in comparison to a year ago when they averaged three or two a month. Columbia has always had five and sometimes six features a month, including westerns. United Artists released only two features, including one reissue, during the last four months of 1950, when the company was at its lowest ebb. In the spring of 1951, the company took over Eagle Lion Classics and the rejuvenated UA will have at least eight and probably 12 for release during the September-December period in 1951.

The Technicolor features definitely set for the September through December period will total at least 20, including five from MGM, four from 20th-Fox and three each from Paramount and Universal-International, the four companies most frequently using Technicolor. RKO and Warner Bros. will each have two Technicolor pictures during the period. RKO will also release "Slaughter Trail," in Supercinecolor. Columbia will have "The Magic Carpet" in Anscocolor and "Sunny Side of the Street" in Supercinecolor while Republic will release "Honeychile" in Trucolor before the end of the year.

Among the important name stars in the fall releases will be: Clark Gable, Lana Turner (each in their first 1951 release), Claudette Colbert (in two features), Vivien Leigh, Cary Grant, Fred MacMurray, Bob Hope, Ray Milland, Marlene Dietrich, James Stewart, Errol Flynn, Joan Fontaine, Hedy LaMarr, James Cagney, Barbara Stanwyck, Gary Cooper, Robert Taylor, Lucille Ball, Dick Powell, Dennis Morgan, Joseph Cotten, Bing Crosby, Charles Laughton, Douglas Fairbanks jr., Tony Martin and George O'Brien, among the long-established stars.

Among the newer stars will be Elizabeth Taylor, Montgomery Clift, Shelley Winters, Jane Wyman, John Derek, Jane Russell, Paul Douglas, Jeanne Crain, Janet Leigh, Ann Blyth, Burt Lancaster, William Holden, Esther Williams, Gene Kelly, Ava Gardner, Kirk Douglas, Farley Granger, June Haver, Marlon Brando and Virginia Mayo, as well as two mature screen newcomers, Ezio Pinza and Josephine Hull.

Not a single reissue is scheduled for the four-month period, in comparison to five in the same period in 1950. The 11 majors had 13 reissues during the first eight months of 1951, including seven from 20th-Fox, two each from RKO and Warner Bros., one from Columbia and one Republic feature re-edited from a serial.

While the accent will be on spectacle, both Biblical and science-fiction, during the comings months, neither MGM's "Quo Vadis" nor the 20th-Fox "David and Bathsheba" will go into general release until 1952, although the latter started pre-release engagements late in August. However, Universal-International's "The Golden Horde" will be an October release. Both 20th-Fox and Paramount will have science-fiction pictures, "The Day the Earth Stood Still" from the former and "When Worlds Collide" from the latter. Monogram's entry in this classification is "Flight to Mars," while Lippert will release "The Lost Continent." Other elaborate productions for release during the four-month period will be: "An American in Paris," "Golden Girl," "Two Tickets to Broadway" and "Painting the Clouds With Sunshine," all musicals; "The River," filmed in India, "Across the Wide Missouri," "Anne of the Indies" and "Distant Drums," outdoor adventure films, and "Pandora and the Flying Dutchman," filmed in France and the Riviera. All of these will be in Technicolor.

September-December Release Scorebox

Company	1951	1950
Columbia	20	20
Lippert	10	6
MGM	14	12
Monogram	12	14
Paramount	10	8
RKO Radio	15	12
Republic	7*	14
20th-Fox	14	13
United Artists	8-12	2
Universal-Int'l	12	12
Warners	10	9

**Expected to set dates for 7 more features.*

Broken down by companies, the September, October, November and December releases, as far ahead as scheduled by each major, will be:

COLUMBIA: September—"Saturday's Hero," starring John Derek and Donna Reed with Sidney Blackmer and Alexander Knox; "Sunny Side of the Street," in Supercinecolor, with Frankie Laine, Billy Daniels, Terry Moore and Jerome Courtland; "The Lady and the Bandit," starring Louis Hayward and Patricia Medina; "The Magic Face," with Luther Adler and Patricia Knight; "Corky of Gasoline Alley," with Scotty Beckett, Jimmy Lydon and Patti Brady, and "Hills of Utah," starring Gene Autry with Elaine Riley and Onslow Stevens.

October—"The Magic Carpet," in Anscocolor, starring Lucille Ball and John Agar; "Criminal Lawyer," starring Pat O'Brien, Jane Wyatt and Jerome Cowan; "The Mob," starring Broderick Crawford with Betty Buehler; "Jungle Jim in the Forbidden Land," starring Johnny Weissmuller with Angela Greene, and "The Kid From Amarillo," a Charles Starrett western. Tentatively scheduled for November and December are: "The Harlem Globetrotters," starring Thomas Gomez with Ruby Dandridge; "Son of Dr. Jekyll," starring Louis Hayward and Jody Lawrance, and "The Barefoot Mailman," plus a half-dozen other features yet to be determined.

LIPPERT: September—"The Lost Continent," starring Cesar Romero and Hillary Brooke, originally set for July; "Highly Dangerous," starring Dane Clark and Margaret Lockwood," made in England, and "Sky High," with Sid Melton and Mara Lynn. October—"FBI Girl," starring Cesar Romero and Audrey Totter; "Present Arms," with William Tracy and Joe Sawyer; "Leave It to the Marines," with Sid Melton and Mara Lynn, and "The Great Adventure." For November and December: "The Blonde Bandit," with George Brent and Marguerite Chapman, made in England.

METRO-GOLDWYN-MAYER: September—"The People Against O'Hara," starring Spencer Tracy, Diana Lynn, Pat O'Brien and John Hodiak; "Mr. Imperium," in Technicolor, starring Lana Turner and Ezio Pinza with Marjorie Main and Barry Sullivan; "Angels in the Outfield," starring Paul Douglas and Janet Leigh with Keenan Wynn, and "Red Badge of Courage," with Audie Murphy and Bill Mauldin. October—"Texas Carnival," in Technicolor, starring Esther Williams, Red Skelton, Howard Keel and Ann Miller; "Man With a Cloak," starring Joseph Cotten, Barbara Stanwyck and Louis Calhern; "Across the Wide Missouri," in Technicolor, starring Clark Gable with

Ricardo Montalban, John Hodiak and Adolphe Menjou, and "Bannerline," with Sally Forrest and Lionel Barrymore. November—"An American in Paris," in Technicolor, starring Gene Kelly with Oscar Levant, Leslie Caron and Nina Foch; "Westward the Women," starring Robert Taylor and Denise Darcel; "Too Young to Kiss," starring Van Johnson and June Allyson, and "Pandora and the Flying Dutchman," in Technicolor, starring Ava Gardner and James Mason. "Quo Vadis," the multimillion dollar production in Technicolor filmed in Italy, may be pre-released in December.

MONOGRAM: September — "Flight to Mars," in Supercinecolor, with Marguerite Chapman and Cameron Mitchell; "Triple Cross," a Joe Palooka picture with Joe Kirkwood and Cathy Downs, and "Wanted: Dead or Alive," a Whip Wilson western. October—"Elephant Stampede," a Bomba story starring Johnny Sheffield; "Yellow Fin," starring Wayne Morris, and "Lone Star Lawman," a Johnny Mack Brown western. November—"Win, Place and Show," a Bowery Boys feature, and "Ride 'Em Cowboy," a Whip Wilson western. December—"Fort Osage," in Supercinecolor, starring Rod Cameron and Jane Nigh, and another Johnny Mack Brown western. The first Bill Elliott western will also be shown in November or December.

PARAMOUNT: September — "Here Comes the Groom," starring Bing Crosby, Jane Wyman, Alexis Smith and Franchot Tone; "A Place in the Sun," starring Montgomery Clift, Elizabeth Taylor and Shelley Winters, and "Rhubarb," starring Ray Milland and Jan Sterling. October—"Darling, How Could You," starring Joan Fontaine, John Lund and Mona Freeman, and "Crosswinds," in Technicolor, starring John Payne, Rhonda Fleming and Forrest Tucker. November—"When Worlds Collide," in Technicolor, produced by George Pal; "Detective Story," starring Kirk Douglas, Eleanor Parker and William Bendix, and "Submarine Command," starring William Holden and Nancy Olson. December—"Hong Kong," in Technicolor, with Ronald Reagan and Rhonda Fleming, and a new Bob Hope comedy co-starring Hedy LaMarr.

RKO RADIO: September—"Behave Yourself," first Wald-Krasna production, starring Farley Granger and Shelley Winters; "The Racket," starring Robert Mitchum, Robert Ryan and Lizabeth Scott, and "Lilli Marlene," starring Lisa Daniely. October—"Drums in the Deep South," starring James Craig, Guy Madison and Barbara Payton; "The Blue Veil," Wald-Krasna feature starring Jane Wyman, Charles Laughton, Joan Blondell, Richard Carlson and Agnes Moorehead, and "A Girl in Every Port," starring William Bendix, Groucho Marx and Marie Wilson. Tentative for November or December release will be: "Two Tickets to Broadway," in Technicolor, starring Tony Martin, Janet Leigh and Gloria DeHaven; "It's Only Money," starring Jane Russell, Frank Sinatra and Groucho Marx; "Slaughter Trail," in Supercinecolor, starring Brian Donlevy, Gig Young and Virginia Grey; "On Dangerous Ground," starring Ida Lupino and Robert Ryan; "The Half-Breed," in Technicolor, starring Robert Young, Janis Carter and Jack Beutel, and the first 1950 Goldwyn production, "I Want You," starring Dana Andrews, Dorothy McGuire and Farley Granger. Two or three action programmers and Tim Holt westerns will also be released during this period.

REPUBLIC: September—"Sea Hornet," starring Rod Cameron, Adele Mara and Adrian Booth; "Havana Rose," starring Estelita Rodriquez and Hugh Herbert; "Woman in the Dark," with Penny Edwards, Ross Elliott, and "Arizona Manhunt," with Michael Chapin and Eilene Janssen. While the October, November and December releases are not set, Republic will probably release "Honeychile," in Trucolor, starring Judy Canova; "Adventures of Captain Fabian," starring Errol Flynn, Micheline Prelle and Vincent Price, and "A Lady Possessed," starring James Mason and June Havoc, during this period in addition to several action programmers and westerns.

TWENTIETH CENTURY-FOX: September—"People Will Talk," starring Cary Grant and Jeanne Crain with Hume Cronyn; "The Day the Earth Stood Still," starring Michael Rennie, Patricia Neal and Hugh Marlowe, and "A Millionaire for Christy," starring Fred MacMurray, Eleanor Parker and Richard Carlson. October—"The Desert Fox," starring James Mason, Jessica Tandy and Cedric Hardwicke; "No Highway in the Sky," starring Marlene Dietrich and James Stewart with Glynis Johns; "Anne of the Indies," in Technicolor, starring Jean Peters, Louis Jourdan and Debra Paget, and "Journey Into Light," produced by Joseph Bernhard with Viveca Lindfors and Sterling Hayden.

November—"Let's Make It Legal," starring Claudette Colbert, Macdonald Carey and Zachary Scott; "Love Nest," starring June Haver, William Lundigan and Frank Fay; "Kangaroo," produced in Australia in Technicolor, starring Peter Lawford and Maureen O'Hara, and "Golden Girl," in Technicolor, starring Mitzi Gaynor, Dale Robertson and Dennis Day. December—"Man of Two Worlds," in Technicolor, starring Tyrone Power, Ann Blyth and Michael Rennie; "The Bridge," produced by Hugo Haas, who stars in the film; "Elopement," starring Clifton Webb, Anne Francis and William Lundigan, and "Decision Before Dawn," starring Richard Basehart, Gary Merrill and Hildegarde Neff.

UNITED ARTISTS: September — "The River," in Technicolor, produced in India, with Thomas E. Breen and Nora Swinburne; "The Well," produced by Harry Popkin with Richard Rober and Barry Kelly; "Mister Drake's Duck," starring Douglas Fairbanks jr. and Yolande Donlan; "Obsessed," starring Geraldine Fitzgerald and David Farrar, and "Gold Raiders," starring George O'Brien and Sheila Ryan. October—"Hotel Sahara," starring Yvonne de Carlo and Peter Ustinov, and "Mr. Peek-A-Boo," starring Joan Greenwood. Several others will be released before the end of 1951, according to William J. Heineman, vice-president in charge of distribution.

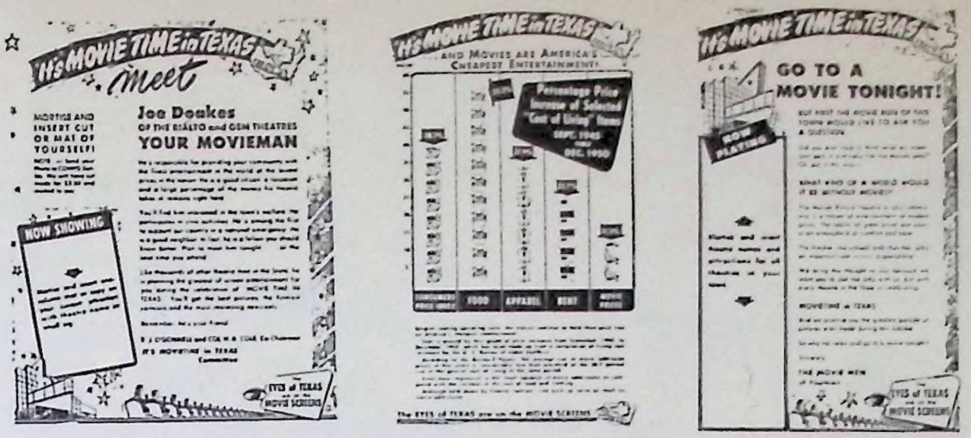
UNIVERSAL-INTERNATIONAL: September — "Little Egypt," in Technicolor, starring Rhonda Fleming and Mark Stevens; "Thunder on the Hill," starring Claudette Colbert and Ann Blyth, and "You Never Can Tell," starring Dick Powell and Peggy Dow. October—"Lady From Texas," in Technicolor, starring Howard Duff, Mona Freeman and Josephine Hull; "Reunion in Reno," with Mark Stevens and Peggy Dow, and "The Golden Horde," in Technicolor, starring David Farrar and Ann Blyth. November and December releases will include: "Bright Victory," starring Arthur Kennedy and Peggy Dow; "The Raging Tide," starring Shelley Winters and Richard Conte; "The Lady Pays Off," starring Linda Darnell and Stephen McNally, and "Weekend With Father," starring Van Heflin and Patricia Neal.

WARNER BROS.: September — "Jim Thorpe — All American,"*starring Burt Lancaster, Phyllis Thaxter and Steve Cochran; "Force of Arms," starring William Holden and Nancy Olson; "A Streetcar Named Desire," starring Vivien Leigh and Marlon Brando with Kim Hunter and Karl Malden, and "Tomorrow Is Another Day," starring Ruth Roman and Steve Cochran. October—"Starlift," starring Virginia Mayo, Doris Day, Ruth Roman and Gordon MacRae, and "Come Fill the Cup," starring James Cagney with Phyllis Thaxter and Raymond Massey. November—"Painting the Clouds With Sunshine," in Technicolor, starring Dennis Morgan, Virginia Mayo and Gene Nelson, and "The Tanks Are Coming," starring Steve Cochran with Philip Carey and Eve Miller. For December, there will be "Distant Drums," in Technicolor, starring Gary Cooper, and one more feature.

COVER PHOTO

Stills show scenes from following features, left to right: "Across the Wide Missouri" (MGM), "Detective Story" (Paramount), "Honeychile" (Republic); center row—"Starlift" (Warners), "Decision Before Dawn" (20th-Fox), "The River" (UA); bottom row—"The Blue Veil" (RKO), "The Golden Horde" (U-I) and "Saturday's Hero' (Columbia).

First Pressbook on Movietime U. S. A. Out in Texas


It's MOVIE TIME in TEXAS
meet
Joe Doakes
YOUR MOVIEMAN
NOW SHOWING
AND MOVIES ARE AMERICA'S CHEAPEST ENTERTAINMENT
FOOD
APPAREL
RENT
GO TO A MOVIE TONIGHT!
NOW PLAYING
EYES of TEXAS are on the MOVIE SCREENS

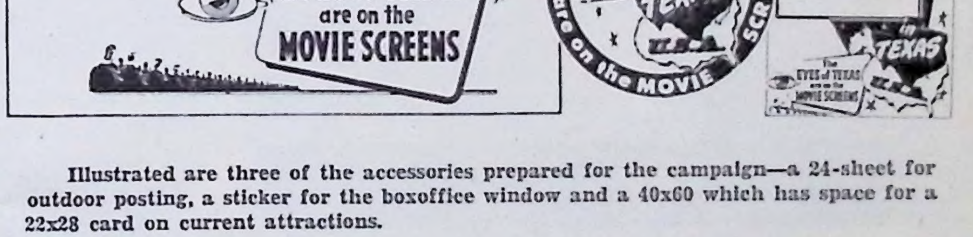
These three types of advertisements will be used in the campaign, among others. At the left is a personal type of an ad, to carry the photo of the theatre owner or manager. The center ad uses government figures to show that movies went up in price at a smaller percentage rate than other cost of living items. The ad at the right is a joint "Go to the Movies Tonight" message which lists all movies offered in the town.

DALLAS — A 26-page pressbook which charts the way for Movietime in Texas U.S.A., the first of the industry's showmanship campaigns, was released this week. It is packed with ideas in advertising, public relations and exploitation. Texas is the leadoff state in Movietime U.S.A., and, in a sense, is the testing ground of many projects suggested for nationwide use. Copies of the pressbook have been sent to COMPO chairmen throughout the country.

Accessories, ad mats and other materials are being handled at cost through a central office in Dallas. The list of accessories includes a 24-sheet, one and three sheets, 40x60s, banners and valances for lobbies, badges and buttons for employes, boxoffice stickers, bumper strips, two sets of newspaper ads, two advance trailers and a current trailer and a set of six trailerettes. Newspaper material also includes slugs of all sizes and styles which exhibitors can tie into current attraction copy.

Four major campaign stunts are to be conducted throughout the state: (1) The theatre block party, first introduced by Fox Intermountain in Denver; (2) coffee and cakes newsreel snacks to be offered to the public 7 to 10 a. m.; (3) kid's show freckles contest; and (4) a telephone pass quiz during the supper hour, conducted along the line of radio quizzes.

William McCraw, general counsel for Variety Clubs, is heading a speakers bureau and a list of theatremen is now being recruited to address civic groups during the campaign.


It's MOVIE TIME in TEXAS
The EYES of TEXAS are on the MOVIE SCREENS
The Eyes of Texas are on the MOVIE SCREENS
It's MOVIE TIME in TEXAS
It's MOVIE TIME
NOW
in TEXAS

Illustrated are three of the accessories prepared for the campaign—a 24-sheet for outdoor posting, a sticker for the boxoffice window and a 40x60 which has space for a 22x28 card on current attractions.

NEW YORK CITY

Radio
Jule's
DRESSES
VARSITY
DAVID AND
BATHSHEBA
COLOR BY TECHNICOLOR

ATLANTIC

THE BOXOFFICE UPSURGE WHICH IS CURRENTLY SWEEPING THE LAND IS REPRESENTED BY THE CROWD SCENES SHOWN ABOVE OF JAMMED THEATRES PLAYING

NOW IT IS “DAVID AND BATHSH

Twentieth Century-Fox proves once again that there is no business like show business and

THE Motion Picture industry is on the march. “David and Bathsheba” is a portent of its future. Backed by the greatest campaign in 20th Century-Fox history, it is reaffirming that movies are first in the heart of the American people—their best amusement buy at the lowest cost.

Here is the word on David and Bathsheba: “A big picture in every respect. Has scope, pageantry, sex, cast names, color—everything. A sure-fire boxoffice entry, one of the really big pictures of the new selling season!”—Variety. “Highest rating. Terrific in a colossal way! Peck is the most sensational item. Superb.”—N.Y. Daily News. “Inspiring, spectacular—a wondrous motion picture of dramatic impact, of power. Hayward is splendid as the sin-stained Bathsheba of profane love.” — Journal-American. “A masterpiece. Emerges from the screen one of the greatest love stories of all time.”—N.Y. Daily Mirror.

COMING TO YOUR THEATRE SOON!
DAVID AND BATHSHEBA
COLOR BY TECHNICOLOR
GREGORY PECK
SUSAN HAYWARD
20th MOVIE STUDIO EXHIBIT
ENTER AT REAR
IN PERSON
GOLIATH
THE GIANT
TOUR

THE GRASSROOTS turn out in force to view Goliath and his travelling Movie Exhibit. Over 625 towns were covered in tour.

“A credit to its makers! Majestic, sensual, colorful, forceful—handsomely mounted and resplendent in Technicolor. Mr. Peck's performance is both outstanding and singular. David emerges from the printed pages as a whole man — human, regal, lusty, poetic, and what is of utmost significance—mature. Such spectacular phases of the colorful annals as the slaying of Goliath, the battle before the gates of Rabbah and King Saul's defeat on Mount Gilboa pass in review. A tempestuous and passionate figure has been given stature, dignity and authentically royal dimensions on film.”—N.Y. Times.

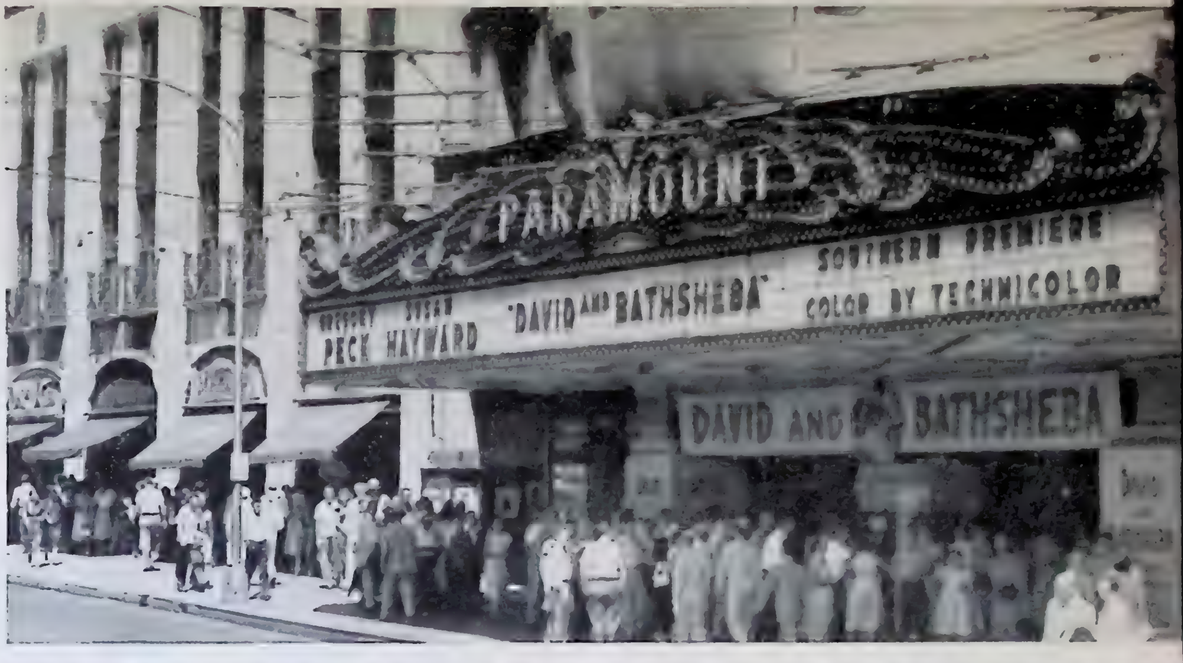
“A greatness rarely achieved! 20th Century-Fox and Darryl F. Zanuck, whose personal production this is, have done much more than present tremendous entertainment. Under Henry King's expert and sensitive direction, the lyric passages, the stoning of sinful women, the mob scenes of battle weave a colorful and inspiring visualization of one of the greatest stories from the world's greatest Book. It is a picture that will live for years and years!”—Louella Parsons.

“Deeply moving, robust, worldly—it is quite, quite a show.” —N.Y. Post “It fills the eye, ‘David and Bathsheba’ is about as handsome as Hollywood's production opulence could make it.” —Herald Tribune.

To keep the momentum rolling—Darryl F. Zanuck and Joseph L. Mankiewicz, the men who gave you “All About Eve”, take a new look at life with Cary Grant and Jeanne Crain in “People Will Talk”. Betty Grable and Macdonald Carey in “Meet Me After The Show”, Technicolor, is America's biggest musical hit. Fred MacMurray and Eleanor Parker team up to bring a million

CITY ATLANTA

D & BATHSHEBA
PLAYING



"DAVID AND BATHSHEBA." VARIETY, THE AUTHORITATIVE AMUSEMENT INDUSTRY PUBLICATION, REPORTS THAT U. S. 1951 GROSSES WILL BE UP BY 6-9% OVER 1950.

EBA" THAT IS SUPERCOLOSSAL

that Motion Pictures are America's favorite and least expensive form of entertainment

laughs in "A Millionaire For Christy". "The Day The Earth Stood Still" is one of the most amazing science-fiction dramas of all time. Out of the pages of a great best-seller comes the startling story of Rommel, "The Desert Fox", starring James Mason. "Decision Before Dawn", based on George Howe's Christophers Award-winning novel, "Call It Treason", is unlike any motion picture you have ever seen. It is Director Anatole Litvak's first since his precedent-shattering "Snake Pit". "Kangaroo", filmed in Technicolor, is another 20th Century-Fox great. This spectacular outdoor epic, photographed in its entirety in Australia, was under the direction of Lewis Milestone.

THE SHRINERS salute Carol Woods, descendant of David and Bathsheba, as Alexander F. Mitchell, Deputy Director General, introduces her to the Imperial Court at Madison Square Garden.

FRANCIS X. BUSHMAN (3rd left rear) is feted by San Francisco Women's Club. Bushman toured U.S. for "David and Bathsheba."

THE AUDIENCE OF TOMORROW mobbed Goliath. Over a million kids met the "heavy" of the battle between David and Goliath.

Pulse Beats

20th-Fox, Subsidiaries Net For 26 Weeks Decreases

Earnings, including National Theatres Corp. and Roxy Theatre, Inc., total $1,071,113 for the period ended June 30, compared with $4,683,581 for the same 1950 period, which included income of prior years of $1,525,841 from countries with currency restrictions.

*

Audience Research Reports Drop in Pre-Selling Effect

National average of 20 per cent penetration on films in 1945 now down to 11 per cent in cities over 100,000 population, Dr. Gallup's researchers find.

*

MPIC Proposes COMPO Hold Yearly Roundtable

Last month's COMPO-sponsored producer-exhibitor forum in Hollywood so successful the Motion Picture Industry Council asks such huddles be held annually.

*

Senate Approves Measure For Free GI Admissions

Would waive 20 per cent federal ticket tax; the bill, which had already been passed by the House, now goes to the White House for President Truman's signature.

*

Robinson-Turpin TV Cost Sets Record Ticket Boost

Theatres showing the fight September 12 on television will have to raise their admission prices to about $2, the highest yet for any such attraction in order to break even.

*

$1,000,000 Antitrust Suit Filed in Kansas City

Ed D. Durwood, owner of the Roxy Theatre, charges discrimination of films from 1933 to the present; third such action filed in Kansas City the past week by an independent.

*

Film Salesmen Colosseum Granted $7 Weekly Hike

Compromise agreement reached with eight major distributors for 1,000 salesmen; expected to add more than $300,000 a year to the companies' payrolls; Bernard Goodman of Warner Bros. headed the distributors' negotiating committee.

*

Hugh Gaitskill Will Come To U.S. to Sign New Pact

British treasury head due here September 5 for formal approval of new remittance agreement which was recently drafted in joint conference.

*

Typical U.S. Movie Family To Be Movietime Selection

R. J. O'Donnell announces plan at Chicago meeting; family from "somewhere in the U.S." will be entertained in Hollywood with "lovely woman of the studios" as hostess; contest details later.

IF AVAILABILITY PLAN IS REASONABLE:

Clearance System Legal, Federal Court Holds

LOS ANGELES—In a decision which is expected to have a far-reaching and precedential effect upon the industry's system of zoning and clearances for first and subsequent runs, a judgment against the plaintiff, Fanchon & Marco, Inc., was handed down in federal district court here Friday (17) in a $300,000 damage action. The suit had been lodged by F&M against National Theatres, Fox West Coast, Paramount, RKO Radio, Loew's, Inc., Universal, United Artists and 20th Century-Fox.

Judge Leon R. Yankwich upheld, in a 42-page opinion, the present system of clearances in the metropolitan Los Angeles area as reasonable and legal, and ruled that the defendants were therefore justified in denying first runs to the Baldwin Theatre, de luxe neighborhood showcase constructed by F&M in the southwestern part of the city in 1949.

NOTICE OF APPEAL FILED

An immediate notice of appeal was filed by Bernard Reich, of the law firm of Pacht, Tannenbaum and Ross, which is representing F&M in the action. The circuit had sought a first run status for the Baldwin instead of its present 21-day availability, with an alternate request for a seven- or 14-day break. F&M charged the defendants with conspiracy to violate the antitrust laws and claimed arbitrarily fixed clearances had been established to deny the Baldwin the privilege of bidding for first runs.

Defending the present zoning system, Judge Yankwich declared in his opinion that it is not the court's function "to secure a better bargain for a dissatisfied exhibitor. Our sole aim is to vindicate the antitrust laws insofar as their violation may have brought injury to the plaintiff . . . there has been no violation of the antitrust laws by the defendants which has resulted in actionable injury to the plaintiff."

He pointed out that there is a difference between theatres such as the Baldwin and those within such suburban communities as Huntington Park, Long Beach and San Pedro, which fringe the Los Angeles area. Showcases like the Baldwin, he maintained, are competing with other urban theatres, while units in Long Beach, San Pedro and such cities are within "localized communities," and "residents are not likely to patronize theatres outside their city."

'PREFERENCE MUST BE GIVEN'

The jurist opined that it would be "economically unwise" to make available, simultaneously, every new release "in all the thousands of theatres in the United States, or even in a theatre-going area like Los Angeles." Because of the limited number of prints, Judge Yankwich said, "preference must be given to certain theatres. And to make such preference effective, the exhibition of pictures at other theatres must be limited to a lapsed period after exhibition of the picture at first run theatres."

Added the judge:

"No cases exist which hold that the system, in itself, is a violation of antitrust laws. To the contrary, all the decisions which have come from the higher courts postulate the legality of these restrictions, condemning only unreasonableness in the preference . . ."

The practice of permitting anyone to bid for a first-run would "result in a monopoly for those paying the highest price," and simultaneous releases "would result in an anarchy that would destroy both the producer and the distributor . . ."

It is difficult enough now, Judge Yankwich added, to find enough stories which lend themselves to motion picture treatment; and, because of the problem "which a demand for a greater number of pictures might create," he reached the conclusion that "the system of runs and clearances as it functions now in the Los Angeles area is not only necessary but is also, in all respects, a reasonable attempt to solve a difficult and exacting problem."

L. A. First Run Setup Undergoes a Change

LOS ANGELES—This metropolitan area's first run lineup will undergo a major change Wednesday (29) when Universal-International withdraws from its present five-theatre day-date lineup, Fox West Coast's Ritz, Vogue, Studio City and Culver and the United Artists circuit's downtown de luxer, the United Artists. As of that date U-I will make its product available for bidding, and has split up the territory into 21 zones. Every theatre in each zone will be permitted to bid for first and subsequent runs.

U-I spokesmen here said the move is being undertaken to take advantage of changing exhibition conditions.

First U-I release to be booked under the new system is "Francis Goes to the Races," which has been set for its first run at the United Artists and two FWC houses, the Ritz and Iris.

Company Heads to Attend National Allied Meeting

NEW YORK—Allied States Ass'n has received acceptances from the presidents of all the major companies to participate in the first day activities of the national convention which will be held October 30-31 and November 1 at the Biltmore hotel. A meeting of the national board of directors will take place October 28-29, preceding the convention.

Wilbur Snaper, president of Allied Theatre Owners of New Jersey and chairman of the national convention, met with the advisory committee in Chicago August 20 to formulate final business and social plans for the meeting.

LIFE-BEATS

Life Article Gets This Exhibitor a Tax Cut

ST. LOUIS—Those recent stories about the motion picture industry in Life and Fortune also had a silver lining, as Loren Cluster of Salem, Ill., recently discovered when he appeared before the Marion county assessor to discuss the tax assessment against his theatres.

The tax officials decided that on the basis of what they had read in Life, Cluster was entitled to a tax reduction. So they cut the assessment against his theatre holdings.

CROWDS FRONT-PAGE NEWS

INDIANAPOLIS—The crowds at the Indiana Theatre were so large for the "Alice in Wonderland" opening that it was front page news here. Balcony seats which seldom had served patrons in recent years were filled within an hour or so after the opening and that, the editor reckoned, was front page copy in view of the Life article on the demise of the motion picture theatre.

TO 'LOOK' AT 'LIFE'

BOSTON—The industry is making an effort to place an article in Look and possibly Collier's to offset the pessimism about motion picture theatres expressed in the recent Life magazine article, R. J. O'Donnell, director of Movietime U.S.A., told representatives of more than 400 theatres at an industry rally here this week.

"In a way," he said, "I am glad that article appeared in Life as it has excited the fighting spirit in our exhibitors."

O'Donnell said that he heard the article in Life had more protests than any ever published by the magazine.

CAN'T CONVINCE MEMPHIS

MEMPHIS—The Life magazine article predicting the virtual demise of the motion picture theatre wasn't very convincing to Memphis residents. Business here has been exceptional for weeks, and this lineup of patrons at the Warner Theatre to see "Alice in Wonderland" was a day-in-and-day-out experience. This came on the heels of a rare 24-day run of "Show Boat" at Loew's State where few pictures ever see an eighth day, and a three-week run of "On Moonlight Bay" at Warners which generally plays a picture a single week. Managers of all first runs here report an upswing in business the past six to eight weeks.

Crowds lined up in Memphis.

Little Exhibitor Interest In 'Block-Booking' Offers

By SUMNER SMITH

NEW YORK — Small - town exhibitors are supplying an increasing percentage of the total film gross. These are the men whose troubles began to pile up after the antitrust decree forced picture-by-picture selling. Their problems began to form a large part of the discussion at regional and national exhibitor conventions.

At first major company sales heads replied they could no longer afford to send salesmen on long tours to sell one picture at a time.

PARAMOUNT MAKES AN OFFER

Alfred W. Schwalberg, president of Paramount Distributing Corp., was the first to offer a solution. He told the Allied States Ass'n convention in Pittsburgh last October that small-town exhibitors could buy as many pictures as they wanted to buy—five, ten or more—at one time if they negotiated on a picture-by-picture basis and that they could have a 20 per cent cancellation privilege on pictures not tradeshown at the time.

William F. Rodgers of MGM said later he would go for that plan. A. Montague of Columbia went further; he offered an entire season's lineup.

What happened? Not much. Most of the group buying has been in the middle west and southwest where theatres are widely separated.

Why?

Trueman T. Rembusch, president of national Allied, comes through with what looks like a partial explanation. A new trend has become apparent, he says. It has been gaining momentum in the past three years and practically nobody has given it serious thought, except Universal-International. That company quit pouring big budgets into so-called specials; it went after the family trade.

Rembusch made his comments in reply to a query from BOXOFFICE as to how much group buying might be going on among Allied members. He said he didn't know, but was under the impression that most of the bulk buying was "across the prairies."

DRIVE-IN THEATRES A FACTOR

Then he pointed out the changing sales pattern.

"This is due in part," he said, "to the 3,000 drive-in theatres and the drop in business in large first run metropolitan theatres caused by the high cost of parking and baby sitters. The trend has been apparent for the last three years, but has not been recognized generally by distribution.

"A prime example is 'Ma and Pa Kettle Back on the Farm,' produced for $500,000. This didn't gross in New York, Los Angeles or Chicago, but it has returned a domestic film rental of over $3,000,000 to date, most of which came from the smaller situations. Universal-International appears to be shooting at the potent small-situation market. To date the company has done an excellent job in producing pictures that the patrons of small situations buy and successfully sell.

"What with big pictures being sold singly, distribution cannot force a picture of little appeal upon small situations, thereby securing unwarranted playing time and revenue, as in the past. This distorted production's ideas on what the public wanted to see."

Twentieth Century-Fox had an exciting experience with the potentialities of the small town market early in the year in the south with "I'd Climb the Highest Mountain." In Georgia and nearby states it cracked the historic records of "Gone With the Wind."

This company has about 1,700 accounts buying pictures on a group basis and has found exhibitor relations improved as a result.

Paramount and MGM are silent on the extent of their group sales, but Rembusch says it is his impression that Paramount is leading the field. Exhibitors are doing very little talking even when asked directly, apparently on the theory that they don't want to hand out information that would help their competitors. The subject is expected to come up at the "clinics" which have become a feature of Allied conventions. The next convention will start in New York October 30.

Robert W. Mochrie of RKO says he has found group selling "impractical." Universal-International has "considered" the plan. Maurice R. Goldstein, vice-president and general sales manager of Monogram, says the company has always sold in groups and will continue doing so.

United Artists has never sold in groups and can't adopt the plan because of its contracts with individual producers. Its only product that could be sold on this basis is the Jack Schwartz group of westerns obtained from Eagle Lion.

Warner Bros. and Republic are silent on the subject.

Abram F. Myers, Allied board chairman and general counsel, who keeps in close touch with independent exhibitors across the country, says that so far as he knows no record has been compiled on the extent of group sales.

Metropolitan to Play Loew's Theatres Dates

NEW YORK—Loew's plans to present the new Howard Dietz-Garson Kanin version of the Johann Strauss opera, "Die Fledermaus," in its theatres in a number of cities, including Newark, Hartford, Providence, New Haven, Waterbury, Buffalo, Columbus and Indianapolis, through an arrangement with the Metropolitan Opera Co. It will mark the first time that one of the "Met" companies has appeared on a motion picture theatre stage. A company of 80 will be used. The opera proved the biggest hit on the 1950-51 repertoire.

Paramount's Great Attraction

BOXOFFICE

"Most Important Of The Year!"

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

"Sex Was A Built-In Quality Of The Novel And Stevens' Direction Makes The Most Of It!"

Film BULLETIN

"Bound to Enthrall Masses and Classes!"

TODAY'S NEWS TODAY MOTION PICTURE **DAILY** AIR MAIL EDITION

"Will Attract New Audiences—And Reward Filmgoers And Exhibitors Alike!"

MONTGOMERY CLIFT
ELIZABETH TAYLOR
SHELLEY WINTERS

in

GEORGE STEVENS'

Production of

A PLACE IN THE SUN

with **KEEFE BRASSELLE** · Produced and Directed by **GEORGE STEVENS**

Screenplay by Michael Wilson and Harry Brown · Based on the novel, AN AMERICAN TRAGEDY,

by **THEODORE DREISER** and the PATRICK KEARNEY play adapted from the novel

is Today's Best Boxoffice News!

SHOWMEN'S TRADE REVIEW

"Clift At His Best—Winters' Stature Greatly Enhanced—Taylor Irresistible!"

THE Film DAILY

"Loaded With Heavy Money-Making Potential!"

And Here's The Public's Response!

Business big—big—big at first engagement—LOS ANGELES. "Ranks with all-time greats!" says LOS ANGELES DAILY NEWS. "Success at the boxoffice!" reports L. A. HERALD-EXPRESS. "First picture to stir Academy Award clangor!" raves L. A. TIMES. Second opening, San Francisco, off to big grosses, too.

A LOVE STORY
OF TODAY'S YOUTH

"Sun" Comes Up In A Blaze Of National Advertising!

PARAMOUNT'S BIGGEST CAMPAIGN IN FIVE YEARS—INCLUDES:

COLLIER'S
COSMOPOLITAN
GOOD HOUSEKEEPING
LADIES' HOME JOURNAL
LIFE
LOOK
McCALL'S
PARENTS' MAGAZINE
REDBOOK
SATURDAY EVENING POST
SEVENTEEN
WOMAN'S HOME COMPANION

PLUS 2-PAGE COLOR SPREADS IN

FILMLAND
MODERN SCREEN
MOTION PICTURE
MOVIELAND
MOVIE LIFE
MOVIE STARS PARADE
PHOTOPLAY
SCREEN GUIDE
SCREENLAND
SCREEN STARS
SCREEN STORIES
SILVER SCREEN

—A Total Of Over 35 Million Circulation

Calls for End to 'Unjustified Bidding'

TOA's Herman Levy Cites Courts to Prove It Is Not Compulsory Procedure

NEW YORK—Distributors were charged with "continued large-scale and unjustified use" of competitive bidding in a statement issued Tuesday (21) by Herman M. Levy, general counsel, Theatre Owners of America.

"Since competitive bidding is not compulsory," he said, "it behooves distributors to terminate its use except where it is desired and requested by exhibitors, and to adopt some less chaotic system of licensing product.

"The burden rests with distribution and not with exhibition to formulate such systems. Until and unless distribution puts such systems to use, the charge against it, that it is in many instances employing competitive bidding for the sole purpose of obtaining increased film rental, stands unanswered."

THREATENS INDUSTRY 'CHAOS'

Levy prefaced his recommendations by stating that the claim competitive bidding is compulsory, or that it is employed to avoid litigation, constitutes in general "distribution's rationale in attempting to justify the further nourishment of this Frankenstein monster that threatens to drive the industry into chaos."

He reviewed the record, saying that competitive bidding was decreed by the U.S. statutory court as an alternative to divorcement and was subsequently discarded by the U.S. Supreme Court. He noted the following "prophetic language" of the Supreme Court at the time:

"The question as to who is the highest bidder involves the use of standards incapable of precise definition because the bids being compared contain different ingredients. Determining who is the most responsible bidder likewise cannot be reduced to a formula."

Also:

"Yet delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance.

GIVES CLOAK OF PROTECTION

"If in fact they (the defendants and the large circuits) were enabled through the competitive bidding system to take the cream of the business, eliminate the smaller independents and thus increase their own strategic hold on the industry, they would have the cloak of the court's decree around them for protection."

Levy said that in the period following the birth of competitive bidding in the statutory court up to the time of the Supreme Court decision, some distributors began to use competitive bidding, did not stop it after the Supreme Court decision but "continued in it at an ever-increasing pace and were joined by other distributors."

"Today," Levy said, "competitive bidding is almost the customary manner of licensing product, and in most instances without request from exhibitors and with no set of rules to govern it. With some distributors, a request for an opportunity to negotiate for a certain run is automatically determined to be a request for competitive bidding.

HERMAN M. LEVY
"Burden Rests with Distribution"

"In February 1949, this writer, disturbed by the language in the proposed Paramount consent decree, to wit, that each feature picture licensed be offered 'theatre by theatre,' appeared in the statutory court and was granted an opportunity to be heard. He took the position then, as he does now, that the language in question could be used by distributors, if they wanted to, to justify compulsory competitive bidding. The record of that hearing will disclose that two other defendant attorneys took the same position.

CITES COURT'S LANGUAGE

"The court and counsel for the government and for Paramount, however, stated that compulsory competitive bidding was not intended by the 'theatre by theatre' language, and that it did not mean that. Yet today that language is being used to justify compulsory competitive bidding."

Levy cited a recent decision as offering one opportunity to distributors to depart from the "viciousness" of competitive bidding where it is not requested by exhibitors. The decision was that in the case of the Windsor Theatre Co. against the Walbrook Amusement Co. in the U.S. district court for the district of Maryland, which was affirmed by the circuit court of appeals. He said, however, that the case should not be cited for the general proposition that distributors may, under all circumstances, select their own customers as between two or more competitive theatres, adding that that statement must be qualified by at least two important conditions:

1. The distributors must act independently and not jointly in conspiracy. In the Walbrook case, the court found that the distributors had acted independently in selecting one customer as against the other, and

2. In selecting one customer as against another, distributors must be actuated, as stated by the district court, "by the ordinary business motives of making more money from pictures from an established customer owning a larger and more productive theatre."

"If these two qualifications are present," Levy said, "then this decision is authority for the proposition that distributors may select their own customers. There are some who feel, and the writer is among them, that the Windsor-Walbrook decision may well be in conflict with the requirement of theatre-by-theatre negotiating. However, an important court has spoken to the contrary, and discussion of the point, therefore, is purely academic. If distributors refuse to follow the Windsor-Walbrook decision, where the same or similar facts exist, but seek instead to employ competitive bidding, the conclusion of bad faith is inescapable."

ANALYZES DRIVE-IN RULING

Levy analyzed another decision which involved a suit by a drive-in theatre seeking the privilege of negotiating for first run against conventional theatres. This was the case of Milgrim against Loew's and others in the U.S. district court for the eastern district of Pennsylvania.

"The court held," Levy said, "that the distributors should not have refused the privilege and ordered it granted. The decision was appealed from, has already been argued before the U.S. circuit court and the appeal decision is awaited daily. What has developed from these two decisions is very interesting. Distributors, in many instances, have turned to the Windsor-Walbrook decision where they wish to select their own customers, and to the Milgrim decision where they wish to employ competitive bidding.

"Undoubtedly, other cases of importance in the same and similar fields will be before courts for many years to come. It is the natural result of a court-imposed method of doing business. Further, some exhibitors, albeit few in number, want competitive bidding because under it, at long last, they have been able to bid for and acquire pictures at an earlier run, and are willing to pay the increased rental. Their privilege to operate under competitive bidding should be preserved.

"Keeping both of these facts in mind, a great opportunity presents itself to distribution: To use competitive bidding only where it is wanted and requested by exhibitors, and only where, in good faith, it is believed that it alone will avoid litigation. Thus far there has been a complete avoidance of that challenge."

Truman Speech Will Start Crosscountry TV Sept. 4

NEW YORK—The first transcontinental television program will take place September 4 from 10:30 to 11 p. m., EDT, when President Truman addresses the Japanese Peace Treaty Conference at San Francisco in the War Memorial Opera House.

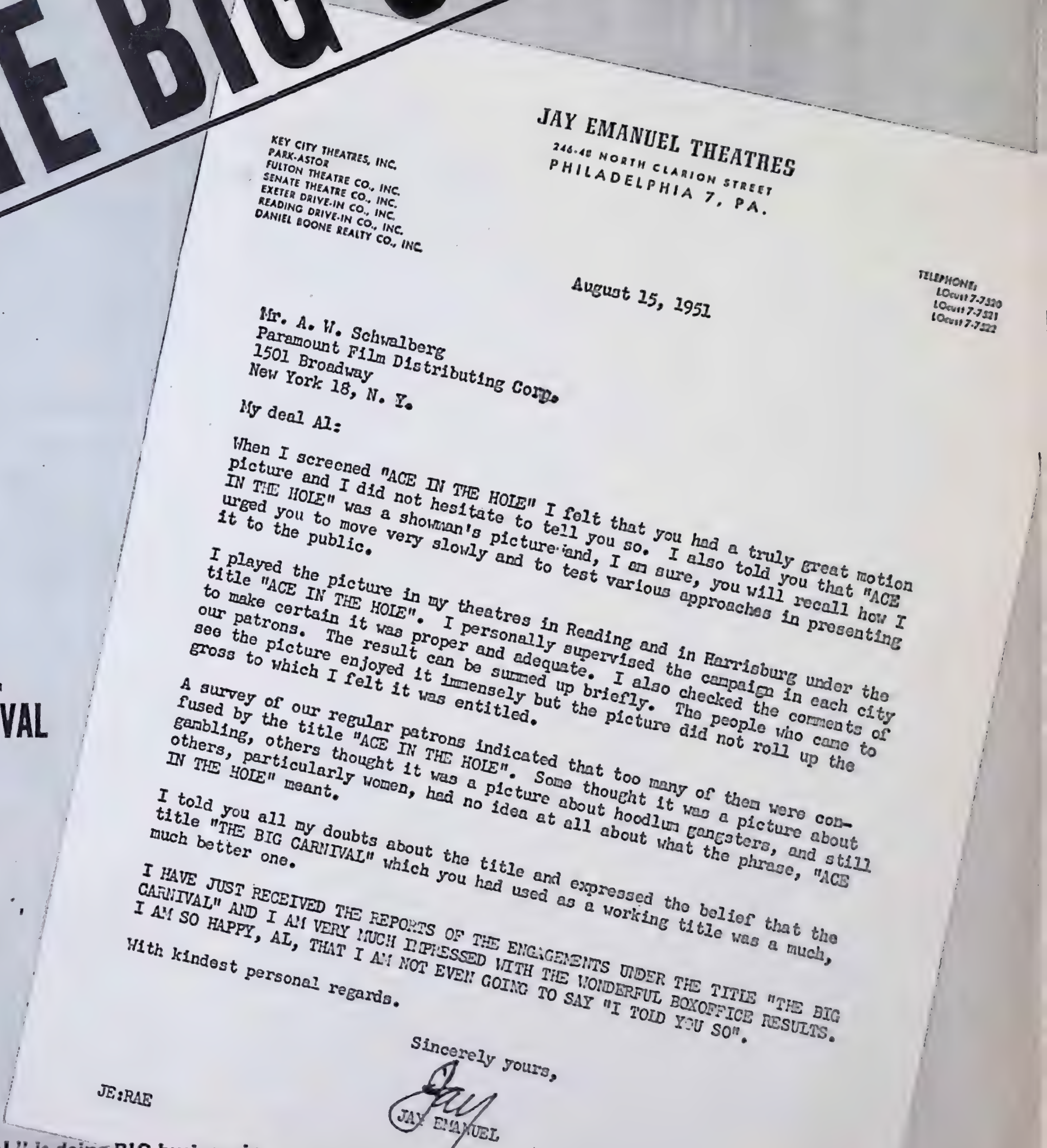
The microwave relay extension from Omaha to the coast is now in use for telephone messages and TV experiments.

RKO Palace Books 'Fix'

NEW YORK—"The Basketball Fix" will go into the RKO Palace starting September 13. The film is the first effort of Jack Broder, and will be released through Realart.

Thank you Mr. Emanuel—
from now on, it is—

THE BIG CARNIVAL



KEY CITY THEATRES, INC.
PARK-ASTOR
FULTON THEATRE CO., INC.
SENATE THEATRE CO., INC.
EXETER DRIVE-IN CO., INC.
READING DRIVE-IN CO., INC.
DANIEL BOONE REALTY CO., INC.

JAY EMANUEL THEATRES
246-48 NORTH CLARION STREET
PHILADELPHIA 7, PA.

TELEPHONE:
LOcust 7-7520
LOcust 7-7521
LOcust 7-7522

August 15, 1951

Mr. A. W. Schwalberg
Paramount Film Distributing Corp.
1501 Broadway
New York 18, N. Y.

My deal Al:

When I screened "ACE IN THE HOLE" I felt that you had a truly great motion picture and I did not hesitate to tell you so. I also told you that "ACE IN THE HOLE" was a showman's picture and, I am sure, you will recall how I urged you to move very slowly and to test various approaches in presenting it to the public.

I played the picture in my theatres in Reading and in Harrisburg under the title "ACE IN THE HOLE". I personally supervised the campaign in each city to make certain it was proper and adequate. I also checked the comments of our patrons. The result can be summed up briefly. The people who came to see the picture enjoyed it immensely but the picture did not roll up the gross to which I felt it was entitled.

A survey of our regular patrons indicated that too many of them were confused by the title "ACE IN THE HOLE". Some thought it was a picture about gambling, others thought it was a picture about hoodlum gangsters, and still others, particularly women, had no idea at all about what the phrase, "ACE IN THE HOLE" meant.

I told you all my doubts about the title and expressed the belief that the title "THE BIG CARNIVAL" which you had used as a working title was a much, much better one.

I HAVE JUST RECEIVED THE REPORTS OF THE ENGAGEMENTS UNDER THE TITLE "THE BIG CARNIVAL" AND I AM VERY MUCH IMPRESSED WITH THE WONDERFUL BOXOFFICE RESULTS. I AM SO HAPPY, AL, THAT I AM NOT EVEN GOING TO SAY "I TOLD YOU SO".

With kindest personal regards.

Sincerely yours,

Jay

JAY EMANUEL

JE:RAE

Paramount presents
KIRK DOUGLAS in
THE BIG CARNIVAL
with
JAN STERLING
Bob Arthur
Porter Hall
Produced and Directed by
BILLY WILDER
Written by
Billy Wilder,
Lesser Samuels
and Walter Newman

So Right!

"THE BIG CARNIVAL" is doing BIG business in Trenton, N. J.—Binghamton, N. Y.—Mount Vernon, O.—Norwich, Conn. Biggest business since "At War With The Army."

Politics to Play Important Role on Theatre TV Scene

NEW YORK—There will be work for both the Motion Picture Ass'n of America and the Council of Motion Picture Organizations in Washington this coming autumn and next spring. Politics and lobbies maintained by television interests, including both the broadcasters and set manufacturers, figure in the moves now under way.

It all stems from the determination of film men to protect their investments by going after all the entertainment forms they can acquire in order to protect their investments against television.

The monopoly bogey has been raised and will be flaunted because some senators and representatives see vote-getting possibilities in the claim of television receiver owners that they bought their sets expecting free entertainment and they are entitled to it even if it damages theatres, baseball and football games, boxing matches and other attractions which have investments that dwarf the totals put into radio and television. The fact that advertisers may balk at the costs involved hasn't entered into the discussions.

The latest sign that film companies are determined to go into the competition came from RKO Pictures which announced that it had bought the film rights to the Randy Turpin-Sugar Ray Robinson fight and another unnamed fight. The unnamed fight will be the undated Sadler-Pep fight, and there will be more if boxing promotors find that selling both the television and film rights for theatre use cuts their losses when huge TV audiences stay home to see free shows.

This, the broadcasters contend, is monopoly. RKO insists it's competition.

Republic did very well with the Turpin-Robinson fight films imported from England and RKO got the point immediately. So did the television set manufacturers. Eight of the big ones got together and bid $100,000 for the TV rights to the Jake LaMotta and Rocky Marciano fight. That was more than the theatre TV group could match.

RKO has agreed to try to match any future bids from that source because home shows of big sporting events have been proved to be serious competition in theatres. The percentages of losses in theatres have been studied and they have been heavy.

ROBINSON FIGHT A DRAW

The theatre television rights to the next Robinson-Turpin fight September 24 and the Willy Pep and Sandy Sadler fight September 26 have been acquired. The former is expected to be the biggest draw to date.

By that time it is expected that more than 200 theatres outside of New York will be able to show the fight. Fights in New York are not available to New York theatres. St. Louis, Detroit and Minneapolis will have TV projectors installed before the Robinson-Turpin encounter.

The first three boxing matches televised to theatres drew 81,022 patrons to theatres seating 75,912, and thousands were turned away. The fourth fight—a weak one—between Joe Louis and Jimmy Bivins at Baltimore pulled 18,215 persons to the Baltimore stadium and grossed $15,217 there. It was shown in 25 theatres and drew nearly four times that total of patrons in spite of heavy rains in the early evening. Both the exhibitors and the boxing promoters were satisfied.

RKO will earn money with the films, which would have been of doubtful value if they had already been televised to homes.

Some statistician has estimated that 60,000,000 persons stay home to see TV pictures of big sporting events. The figures have not been challenged by anybody in the film business.

FCC'S VIEW ON MONOPOLIES

There are angles to the coming Washington battle that go far beyond the Federal Communications Commission investigation of Paramount Pictures, United Paramount Theatres and the Allen B. DuMont Laboratories, Inc. That is supposed to concern the public interest angles of granting special TV channels for theatre use, but it is complicated by the expressed opinion of Wayne Coy, FCC chairman, that no defendant in the industry antitrust case should be allowed to have wavelength assignments. If he could make that contention stick, most of the major circuits would be barred.

Commander E. F. McDonald jr. of Zenith Radio shrewdly took advantage of this when he was campaigning to get films for his Phonevision tests in Chicago. He asked the Department of Justice to bring pressure on the film companies to release product by charging that their refusal was restraint of trade. The film companies released the films rather than fight because they felt Phonevision wouldn't get anywhere. They still feel that way about it, but they are prepared to meet possible competition from this source by developing a coin-in-the-slot apparatus called Telemeter. It is now owned by MGM and Paramount.

McDonald and all the other set manufacturers are preparing to get the "free show" side of the argument before the public.

There may be a barrage of bills in the next session of Congress. Already some senators and representatives have presented or approved measures to force all colleges which receive governmental support of any kind to put their football games on television. One bill is aimed at what is described as the boxing and baseball "monopolies."

A group of New York lawyers has organized the Television Fair Practices Committee which demands free shows. So far as known, this group has no important clients in the television business, but it has a publicity man who sends out reports of interviews any of the members have in Washington with the FCC.

There have been reports that set manufacturers and broadcasters may organize to bid for important events with the idea of selling as much of the time as possible to advertisers who are unwilling to swing all tho expense, but this runs up against the unwillingness of the sports promoters and colleges to permit general home broadcasts in the face of falling grosses.

It's a public relations problem that may reach a climax before next spring—an election year.

What the film industry will do about it remains to be seen. No overall program has been suggested to date.

'12-15 Telecasts Yearly Maximum for Theatre'

ALBANY—Twelve to 15 theatre telecasts in a year are the maximum number desirable for a house like the 3,600-seat Palace Theatre here, in the opinion of Saul J. Ullman, upstate general manager for the Fabian circuit. "We should not lose our identification as a motion picture theatre," cautioned Ullman. "The telecasts must supplement, not supplant, films. That's the reason I think about one videocast a month is the proper proportion. If enough potent attractions are available on closed circuits, it might be all right to go as high as 15 telecasts in a year, but my present view is that's the limit."

Ullman said the ceiling on fightcasts should be six annually. A half-dozen top sporting events—baseball, basketball and football—a fashion show and several musicals would round out the schedule. There might be an exception for Saturday afternoon televising of football games, but Ullman is thinking in terms of maximum grosses.

He feels certain, after the experience in coupling the Louis-Bivins telecast and the ninth-day presentation of "Alice in Wonderland," that Albanians shop for "a package" in entertainment. An exclusive telecast is normally not sufficient. Ullman bases his opinion on observing two closed circuit presentations of college basketball and four boxing bouts at the Palace in the last six months.

Picture Important Even On Fight Telecast Bill

CLEVELAND—Two important factors were proven at the last TV fight telecast at the Palace Theatre on Wednesday (15). One is that it must be a fight that excites wide interest. The other is that the picture on the screen preceding the fight must be one that appeals to fight fans.

General interest in the Joe Louis-Jimmy Bivins fight was lukewarm in spite of the fact that Jimmy Bivins is a local fighter. The screen attraction was "Alice in Wonderland." The two entertainment media didn't jell. Those who came to see the picture did not want to see the fight. And those who came to see the fight did not want to see the picture. Inasmuch as the price change from the established 80c to $1 went into effect at 6 o'clock, the boxoffice power of the double attraction at the advanced price was low.

Result was the smallest TV fight attendance of any shown at the Palace, only local theatre equipped for TV telecast. Attendance ran between 1,000 and 1,300 in the 3,300-seat house. The $1 admission was ten cents higher than the previous telecast scale.

Here Is an Exhibitor Who Is Suing for Only 1 Cent

BAKERSFIELD, CALIF.—A theatre operator sent a Santa Maria judge back to poring over his law books, studying the state sales tax laws. It seems John L. Terrill wants his penny back.

It all started when theatreman Terrill, who is 41, filed a recovery suit for one cent he claims he was overcharged on his check at a cafe owned by Thural T. Mortensen. The showman was charged three cents tax on a 65-cent lunch check. He said he would go to the Supreme Court if need be. Terrill said the legal 3½ per cent sales tax on 65 cents is only 2.275 cents, "and we've all been taught in school that we don't charge for the extra penny unless it comes out a half cent or more."

Terrill also pointed out that the tax law does not put the levy on the customer but merely "permits" the seller to collect from consumer "if he can." The judge postponed the case for three weeks to study the tax structure.

Disney's 'Half Acre' Wins Venice Festival Award

VENICE — Walt Disney's "Nature's Half Acre" won top documentary prize at the opening of the Second Annual International Festival of the Cinematic Art now under way here.

Films from 14 countries are among the entries. None can be more than 18 months old.

Entries include: "A Streetcar Named Desire" (WB), "Ace in the Hole" (Para), "14 Hours" (20th-Fox), "An American in Paris" (MGM).

England: "Murder in the Cathedral," "The Lavender Hill Mob," "White Corridors," "No Resting Place."

France: "The Diary of a Country Priest," "Bluebeard," "The Night Is My Kingdom," "Savage Boy."

Italy: "Paris Is Always Paris," "The City Defends Itself," "Shadows on the Grand Canal."

Offers Made on 1,247,967 Shares of Warner Stock

NEW YORK—Warner Bros. Pictures, Inc., reports that a total of 1,247,967 shares were validly tendered as a result of its offer to buy in the stock at $15 or below.

The tenders were made at such prices that all stock tendered at under $15 per share and approximately 34 per cent of the stock tendered at $15 per share will be purchased. Notices of acceptance or rejection of stock tendered will be mailed in a few days.

'Oscar Morgan Week' Set

NEW YORK — Paramount branches will observe "Oscar Morgan Week" starting September 30. It will be a sales drive on Paramount News and shorts in honor of Morgan's 37th anniversary with the company.

This will be the third consecutive "week" in honor of Morgan in three years.

Men and Events

By JAMES M. JERAULD

Theatre TV Color

NO WEEK goes by without some new publicity release casting light on the corporate race to get color television into theatres as well as homes. Theatre television has become important to manufacturers because of the prospective scarcities of strategic materials. One theatre sale is equivalent to a large number of home receiver sales.

Right now the race between 20th Century-Fox, General Electric, the Swiss Eidophor concern and Columbia Broadcasting System on one side and Radio Corp. of America on the other side to get color TV projectors on the market is hot. Each time one group makes an announcement the other follows. The prediction of David Sarnoff, chairman of the RCA board, made immediately following his return from Europe last week, that he would have a color projector ready this year is an example. It followed the Spyros Skouras statement by less than a month.

The results can be far-reaching in spite of the Federal Communications Commission decision to investigate the connections of Paramount Pictures, United Paramount Theatres and the Allen B. DuMont Laboratories.

Color in theatre television would make black and white obsolete and would profoundly affect the public attitude toward the future purchase of black and white home receivers.

Many theatremen are convinced that if enough theatres install TV projectors the income will enable them to get wire or microwave connections from both AT&T and Western Union that would not require the permission of the FCC, if the commission decides against granting special TV channels for theatre use.

Fight Films

THERE is some shrewd showmanship and an immense amount of behind-the-scenes work involved in RKO's decision to bid for fight films and get them on the screen within 24 hours. That's newsreel speed, with much more footage involved, to say nothing of the editing and commentary.

Robert Mochrie, vice-president in charge of distribution for RKO, is convinced that this will be hot competition for televisison and a source of substantial income. Details of the financial split with the fight promoters have not been given out, but it is understood the deal is on a percentage arrangement.

Mochrie expects to show the Robinson-Turpin fight films in Chicago and eastern cities the following day while they are still hot.

Brokers Take Notice

THE Radio City Music Hall lines in recent weeks have caught the eyes of the Wall street brokers. In the Friday (17) issue of the Wall Street Journal a six-inch item commented on the business done by "The Great Caruso" and "Show Boat" and predicted earnings close to the $1.53 per share rate of last year. The Loew's, Inc., fiscal year ends August 31.

What intrigues the financial publication more than anything else is that the "Show Boat" income will show on the 1952 statements more than on this year's.

In making known the product for the new season Dore Schary described the season now closing as one of "the most successful and profitable years" in the company's history.

Sounds like publicity department enthusiasm for adjectives, but it could be true.

At another point in the Schary statement he speaks of the "upsurge" in boxoffice returns.

They Liked It

EVERY exhibitor who listens to women's comments after the opening night show starts estimating his gross up or down and can usually guess the total for the engagement before he goes into the office to sign the day's deposit slips.

Women have odd ways of expressing enthusiasm, but they're effective. After a sneak preview of Universal's "You Never Can Tell" at Loew's 86th St. Thursday (16) the comments went something like this: "Divine! Simply charming! I enjoyed every minute of it. It's lovely!"

It's a romatic fantasy based on the universal love for dogs with plenty of laughs thrown in. Nuff said!

'David and Bathsheba'

EVEN if "David and Bathsheba" had no other outstanding qualities to recommend it—and it has plenty—the pictorial beauty of the subdued Technicolor would attract widespread attention. It's a magnificent camera achievement.

Another feature that lingers in the memory is the reading of the Twenty-Third Psalm by Gregory Peck.

Back in 1935, it will be recalled, Charles Laughton recited Lincoln's Gettysburg address in "Ruggles of Red Gap." What could have been an incident in a picture proved a memorable highlight in his career, as his subsequent lecture trips have proved. Peck's rendition of the Psalm is worth recording.

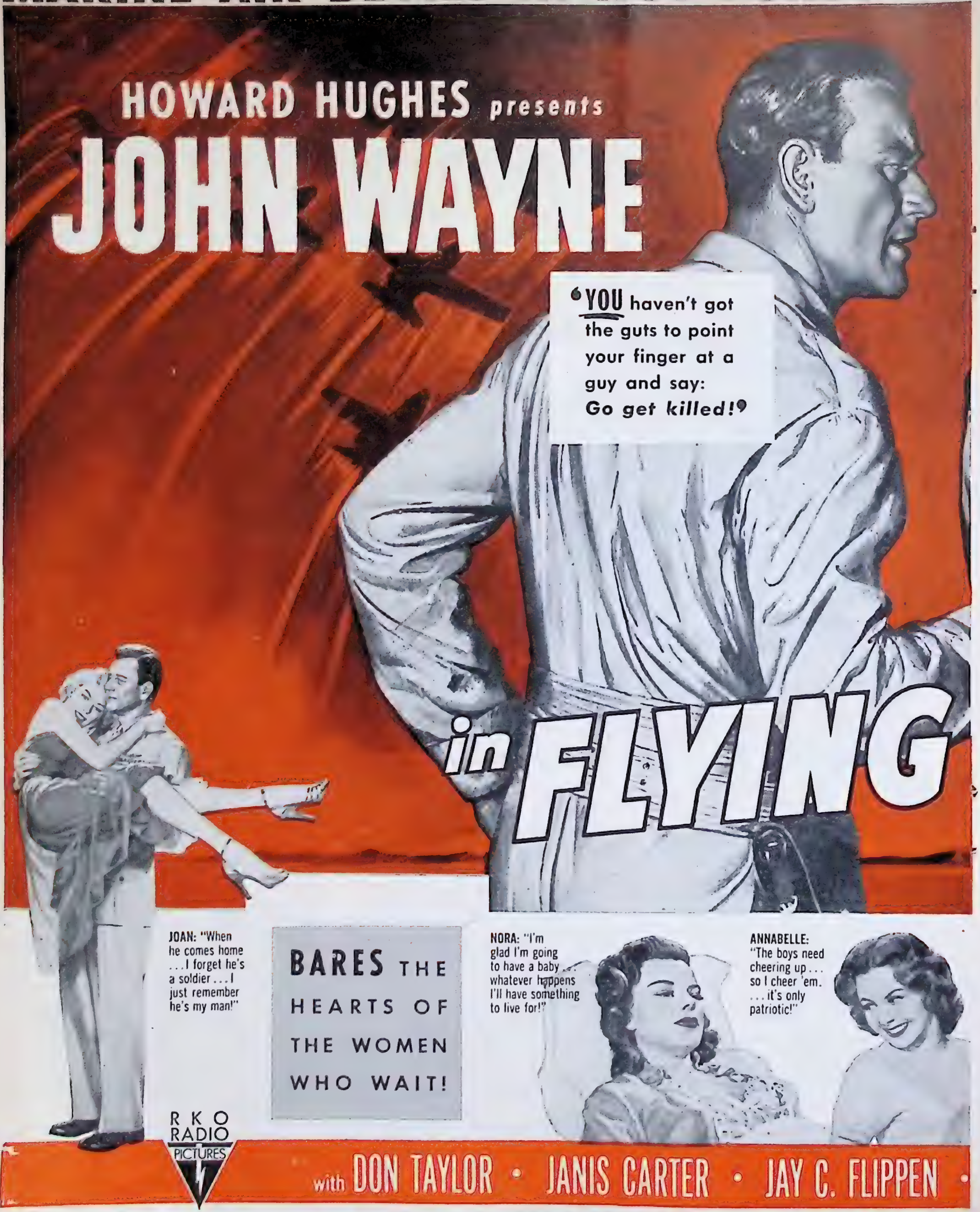
They're Optimistic

IN AUSTRALIA theatre business is so good that Ernest Turnbull, managing director of Hoyt's Theatres, Ltd., has warned against over-optimism.

The two principal factors in present Australian prosperity are the increase in population—a quarter of a million in a single year—and the high price of wool.

Turnbull says: "We must consolidate our position against the threat of leaner times."

MARINE AIR-DEVILS IN HOT PURSUIT..


HOWARD HUGHES presents
JOHN WAYNE
in FLYING
RKO RADIO PICTURES

‘**YOU** haven't got the guts to point your finger at a guy and say: Go get killed!’

JOAN: "When he comes home . . . I forget he's a soldier . . . I just remember he's my man!"

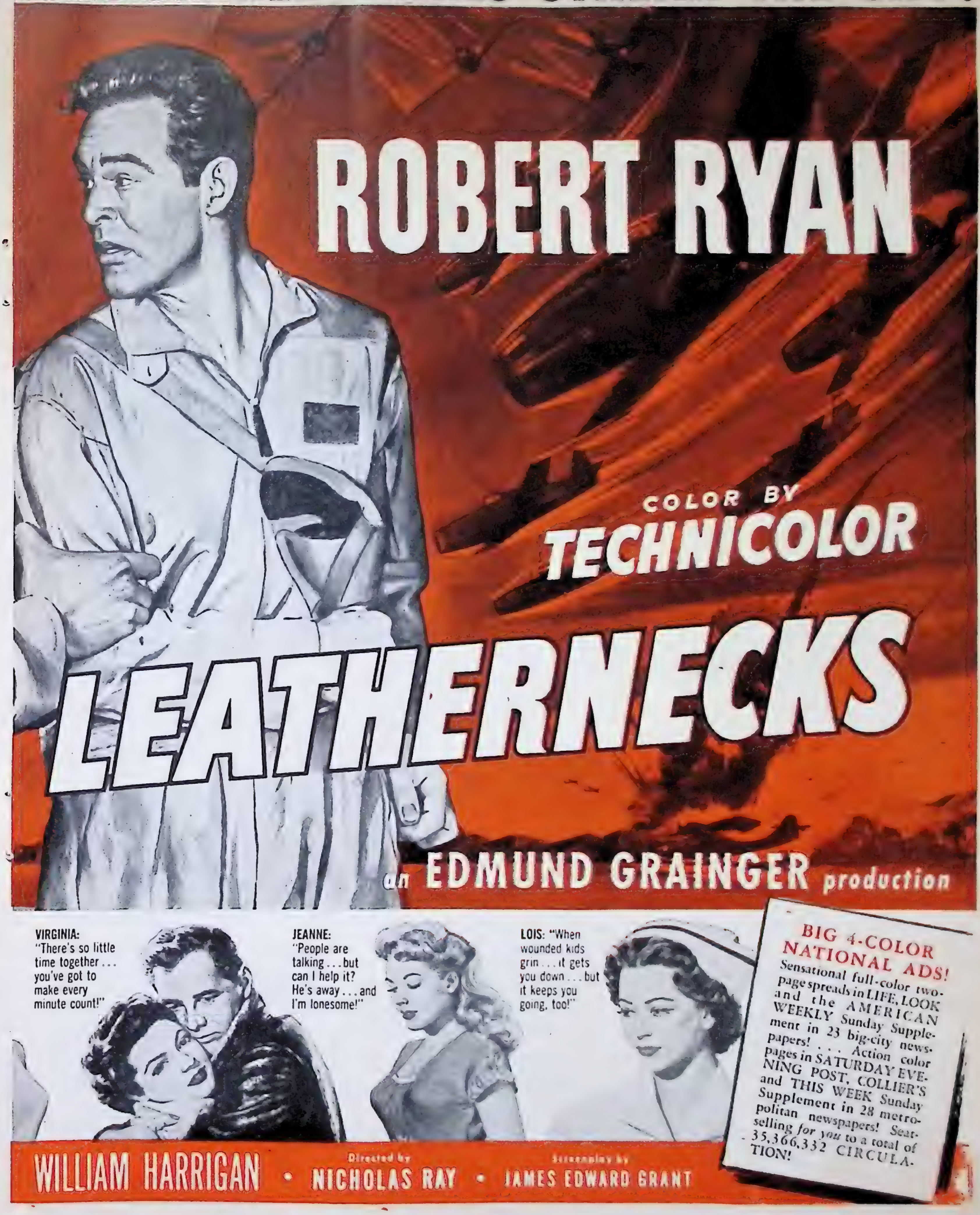
BARES THE HEARTS OF THE WOMEN WHO WAIT!

NORA: "I'm glad I'm going to have a baby . . . whatever happens I'll have something to live for!"

ANNABELLE: "The boys need cheering up . . . so I cheer 'em. . . . it's only patriotic!"

with DON TAYLOR · JANIS CARTER · JAY C. FLIPPEN ·

.BLOOD-RED TRAILS STREAK THE SKY!



ROBERT RYAN

COLOR BY TECHNICOLOR

LEATHERNECKS

an **EDMUND GRAINGER** production

VIRGINIA: "There's so little time together . . . you've got to make every minute count!"

JEANNE: "People are talking . . . but can I help it? He's away . . . and I'm lonesome!"

LOIS: "When wounded kids grin . . . it gets you down . . . but it keeps you going, too!"

BIG 4-COLOR NATIONAL ADS! Sensational full-color two-page spreads in LIFE, LOOK and the AMERICAN WEEKLY Sunday Supplement in 23 big-city newspapers! . . . Action color pages in SATURDAY EVENING POST, COLLIER'S and THIS WEEK Sunday Supplement in 28 metropolitan newspapers! Seat-selling *for you* to a total of 35,366,332 CIRCULATION!

WILLIAM HARRIGAN • Directed by NICHOLAS RAY • Screenplay by JAMES EDWARD GRANT

SAMSON DELILAH
GOPHER
SAMSON DELILAH

Under the decree, the Gopher Theatre gets top product . . .

RADIO CITY
JANE POWELL "RICH YOUNG AND PRETTY"
"RICH YOUNG AND PRETTY" COLOR BY TECHNICOLOR
JANE POWELL · DANIELLE DARRIEUX · WENDELL COREY

. . . right along with the affiliated Radio City Theatre.

Minneapolis Under the Decree

After 21 Months, Exhibitors Debate Whether They Are Better Off

By LES REES

MINNEAPOLIS

It's probably an indisputable fact that some 21 months after the consent decree most of this territory's independent exhibitors consider themselves worse off than before it. But what part, if any, the consent decree has played in the deterioration of their economic well-being, and the extent to which it has benefited or hurt the independent theatreowner, are matters for debate at this time.

One thing is certain: The consent decree hasn't brought the Utopia which many of this area's independent exhibitors hoped it might. Whether it could have done more to better the independent exhibitors' lot except for TV's onslaught; a decline in entertainment purchasing power caused by high living costs, soaring income taxes, scare buying and installment purchases, damaging all amusements as well as the boxoffice; and inflation resulting in vastly increased film production costs with higher resultant rentals—whether, sans such handicaps, the decree might have improved independent exhibitors' conditions is a subject for argument among the theatreowners.

There are two schools of thought hereabouts on this subject of whether or not the territory's independent exhibitor would be better off today if there hadn't been a consent decree. One, represented by Ben Friedman, veteran circuit owner and long an independent exhibitor leader, always has been and still is anti-consent decree. The other, of which Bennie Berger, also a veteran circuit owner, independent exhibitor and North Central Allied president until recently succeeded by Ted Mann, is representative, feels strongly that the consent decree has resulted in decided gains for the independent exhibitor. Berger and his followers were in the front rank of those fighting for the "reforms" accomplished by the decree and they're no less pro-decree today than they were before it eventuated. However, even the anti-consent decree exhibitors, or at least most of them, undoubtedly would concede that the principal reasons for the boxoffice decline hasn't been the decree, but the aforementioned TV and economic conditions along, perhaps, with a lowering of overall film quality.

Be all the foregoing as it may, there can be no gainsaying that the following adverse conditions confront independent exhibitors in this territory today and that only expert study and analysis can determine what portion of the blame, if any, the decree should shoulder:

1. Film rentals are higher than ever before, although grosses are on the downside.

2. Theatre divorcement hasn't separated the dominant Minnesota Amusement Co. from any of its important and leading theatres and very few of the other kind and the vast majority of independent exhibitors who acquired the relinquished houses are sorry they did so.

3. In a territory hitherto one of the nation's few remaining single feature strongholds, double features are making alarming inroads and, for the first time, twin billing of A pictures is in evidence.

4. Percentage, so hated by most independent exhibitors, is now the rule for subsequent runs instead of the former exception, coming in the wake of earlier clearance.

5. Earlier clearance, necessitating increased admissions and percentage and even, in some instances, competitive bidding that often spells exorbitant film costs, has proved anything but an unmixed blessing, as evidenced by the fact that some important neighborhood and suburban theatres here and elsewhere in the territory have abandoned their earlier slots to return to their former later ones because of unsatisfactory operating results. (The return to the later slots has enabled these theatres to eliminate percentage, drop their admissions and to double feature A pictures.)

On the decree's credit side, however, the following may be cited:

6. There has been "some" lessening of the Minnesota Amusement Co.'s grip or control.

7. Clearance discrimination in the MAC's favor largely has been done away with.

8. An exhibitor may set up a theatre in competition with the MAC houses with the assurance that he'll have the chance to bid competitively against the big circuit for product and obtain it.

9. Neighborhood and suburban houses have much earlier runs and there is less "milking" of product by first run, although present adverse conditions, unrelated to the decree, make this apparent gain of little present value.

10. The decree may have set the stage for a substantial improvement in the independent exhibitors' lot when general conditions,

Has the Decree Helped?...Yes and No

NO, says Independent Ben Friedman: I was right in foreseeing that the decree would result in the government virtually running our business. In Chicago, the government tells the distributor how to release his pictures and the affiliated circuits are compelled to limit runs of their own pictures to two weeks unless they obtain a court ruling to the contrary.

YES, says Independent Bennie Berger: Before the consent decree I never could have played such boxoffice hits as "Samson and Delilah," "At War With the Army," "King Solomon's Mines." I never was able to get this kind of product in any downtown theatres; only leftovers. So here's a decided gain. Competition has been established in exhibition.

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unrelated to it, are bettered and various trade problems solved.

11. Exhibitor grievances perhaps get a better hearing because they're referred to the distributors' legal staffs to ascertain if the decree is being violated.

12. There is less forced selling, although it's claimed it still exists in violation of the decree.

13. Competition, "the life of trade," resulting from the decree, has brought better showmanship.

The pro-decree exhibitors cite increased production costs in a generally inflationary period as the reason for higher rentals and they don't believe the decree is in any way responsible. The anti-decree people insist that the decree is an important factor because it has curtailed production, brought about competitive bidding and percentage for subsequent and other runs, made it necessary for producers to get more from independent exhibitors to offset the loss of rental revenue from their circuits due to the fact they've been separated from many of their theatres and in cities like Chicago the runs of their pictures in their own houses have been curtailed, and because block selling and booking have been eliminated.

BENNIE BERGER

This independent says results are good . . .

Here in downtown Minneapolis, the Gopher, Bennie Berger's A independent house, did bid competitively with the Minnesota Amusement Co. Lyric, operating with a similar long-run policy, for product, but this competitive bidding suddenly has ceased to some distributors' displeasure, and the Gopher still seems to be getting satisfactory product through negotiation. There have been some hints from distributor circles of "collusion" in connection with this and other cessation of competitive bidding in most instances in neighborhood and suburban areas here, but Berger says that just isn't so. As far as his Gopher and the Lyric are concerned, he declares, it's an outgrowth of a realization that rental payments arising from competitive bidding were far too large in relation to boxoffice income. "The distributors shouldn't want blood money anyway," he says.

Incidentally, the Gopher has bought away from the United Paramount Theatres circuit (MAC) and the RKO Theatres here such boxoffice aces as Paramount's own "At War With the Army" and "Samson and Delilah" for its first regular admission run along with "King Solomon's Mines," "The Frogmen," etc.

"Before the consent decree, I'd never have been able to obtain such first run pictures for any downtown theatre owned by me," Berger says. "There'd have been only the leftovers. So here's a decided gain. Competition has been established in the exhibiting field."

EASES CLEARANCE PROBLEM

While Berger and others feel that the earlier availability for which the independent exhibitors clamored has been of no value, they argue that the decree nevertheless has brought gains and benefits to the independents in Minneapolis by eliminating clearances which favored MAC and by putting the big circuit's neighborhood and suburban theatres on the same level as the independent houses, and that, they say, is "all to the good for the industry." In Minneapolis, for example, before the decree, only the MAC Uptown neighborhood house enjoyed 28-day clearance, as compared to 45 to 52 for the independents in the same area. There are now six local independent theatres, neighborhoods and suburbans, in the same 28-day slot as the Uptown and several more MAC houses, and more independent theatres are demanding it.

At the same time, among the houses that have relinquished their earlier clearance, are such de luxe and former leading suburban and neighborhood stands in their areas as the St. Louis Park and the Hollywood. They both have given up 35 days availability for 49 days, have dropped their admissions from 55 to 44 cents and now double feature A pictures.

The pro-decree crowd say the spread of double featuring and the advent of twin billing of A pictures is due to the ailing boxoffice, suffering from an illness caused by TV, adverse economic conditions and decline in product quality. They feel that the decree isn't a factor.

As evidence that the MAC has lost some of its former grip, or control, the pro-decree exhibitors cite the case of the Gopher, the elimination of clearance discrimination in the MAC's favor, and the ability of exhibitors who have acquired MAC theatres in other towns in consequence of divorcement, or built them, to bid competitively for first run product and obtain it in competition with MAC houses. And this, they feel, creating competition and thus stimulating showmanship, is a healthy industry condition brought about by the decree.

Berger and others blame exhibitors themselves, and not the decree, for whatever competitive bidding still exists and for the fact that percentage rules the roost. "The reason is that one exhibitor wants to get an advantage in playing time, clearance or otherwise, over his fellow competing exhibitor," asserts Berger.

Although the MAC has had to separate itself from only a comparatively few of its theatres, and those its less desirable ones, in consequence of the decree's theatre divorcement provision, there actually now is exhibiting competition in many of the territory's towns, at least "in some degree." "More towns are enjoying the fruits of such entertainment competition," asserts Berger. There has been an actual busting of the monopoly that existed before the decree and the way is paved for an improvement in the independent exhibitors' lot when and if present industry problems, in no way connected with the decree, are licked, it's felt in pro-decree exhibiting circles.

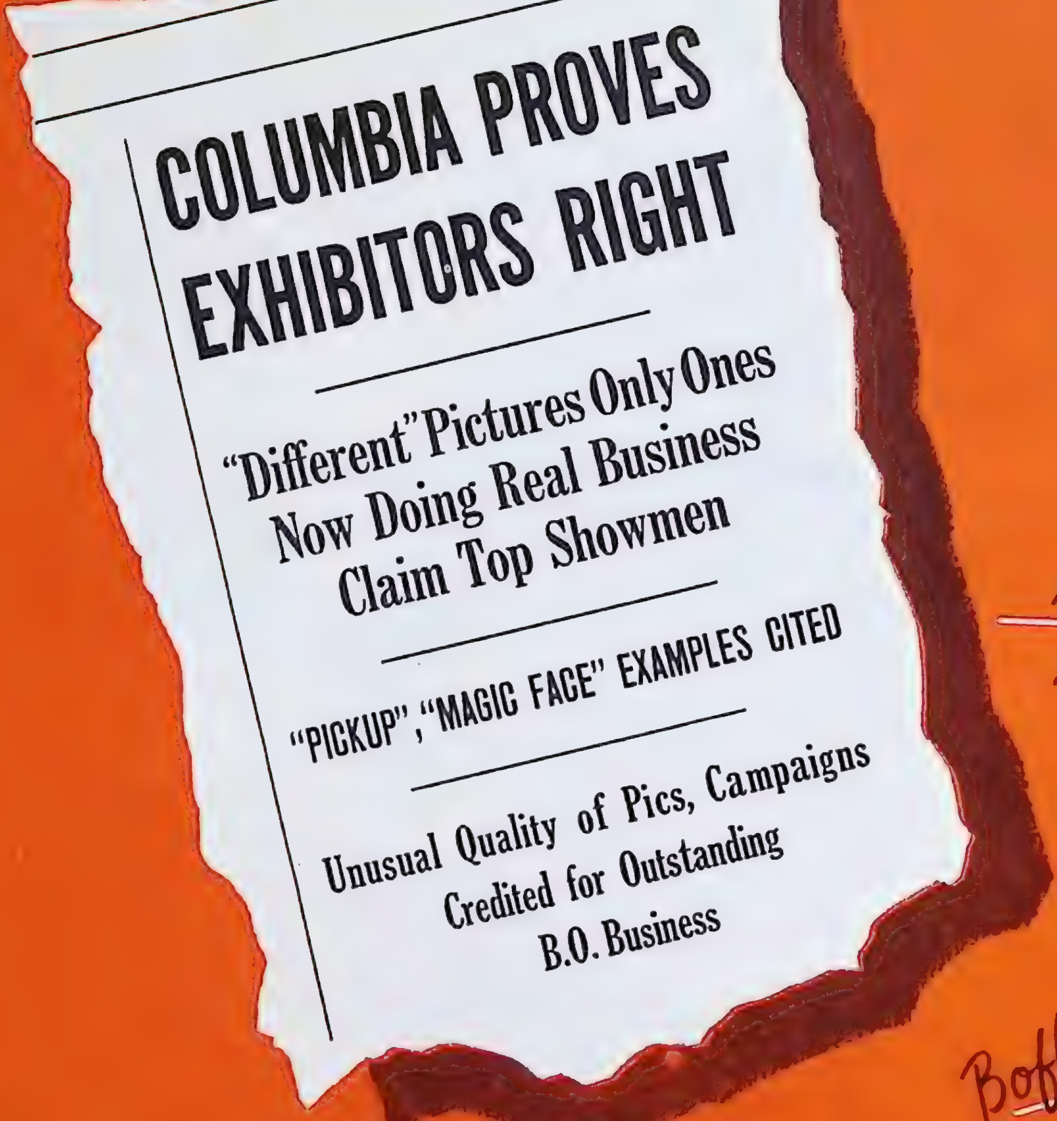
BEN FRIEDMAN

. . . this one says they are not so good

In Minneapolis, the only theatres relinquished by the MAC in compliance with the Paramount decree were its two least important ones, the Gopher and the Aster. At first, the Gopher was operated unsuccessfully as a B and lower classification house by Berger. Since he demanded and received the right to bid competitive or negotiate for A first runs in competition with the MAC Lyric and other theatres, the Gopher has been experiencing very much better going, chalking up a number of impressive grosses, and

(Continued on page 26)

Watch Harrisburg,
Springfield,
Hartford,
Reading!



COLUMBIA PROVES EXHIBITORS RIGHT

"Different" Pictures Only Ones Now Doing Real Business Claim Top Showmen

"PICKUP", "MAGIC FACE" EXAMPLES CITED

Unusual Quality of Pics, Campaigns Credited for Outstanding B.O. Business

Swell in
Cincy!

Mobs in
Minneapolis!

Boffo in
Boston!

Pretty
in
Providence!

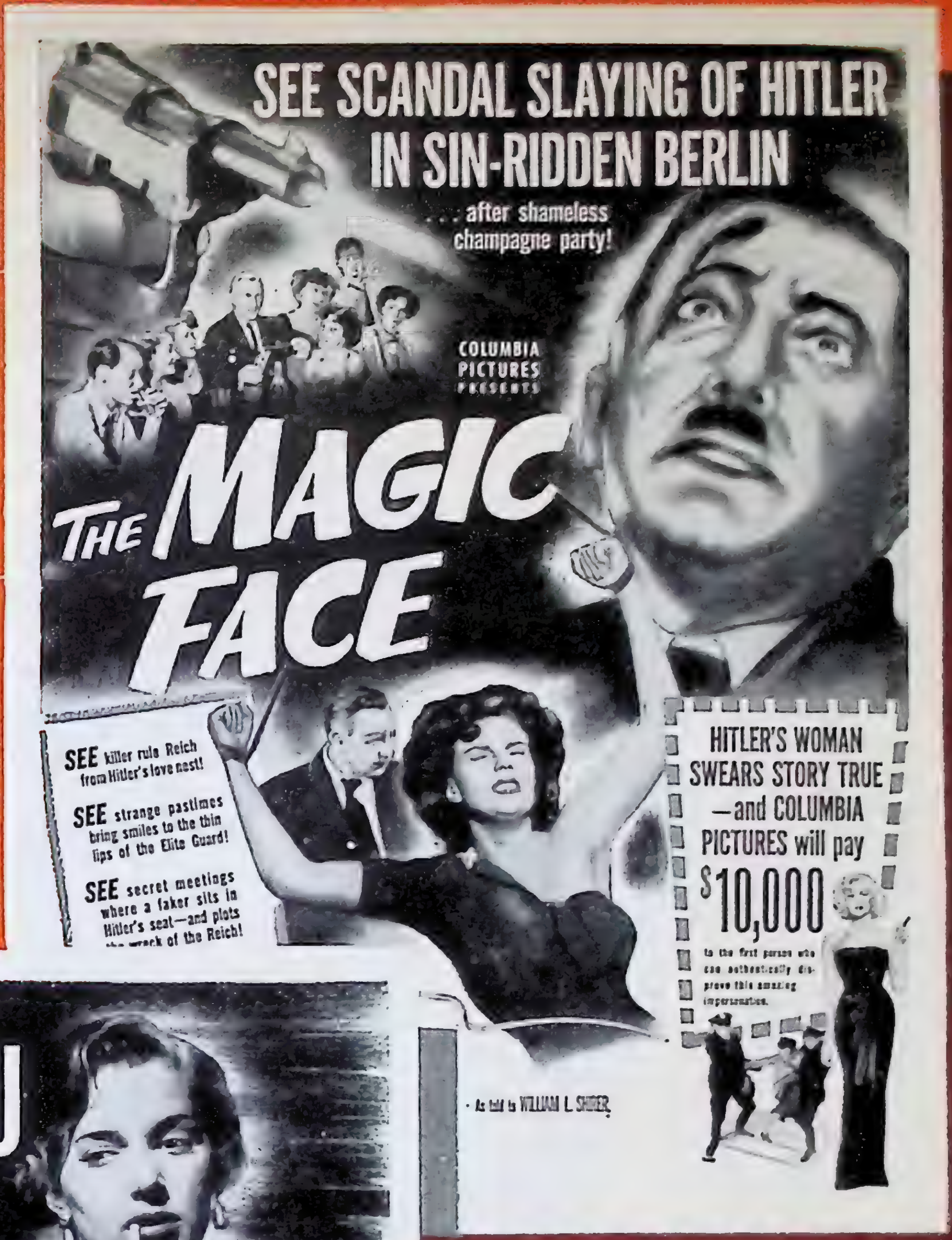
Socko in
Schenectady!

Hock campaign!

A $10,000 stunt!

Murdered 'em in Memphis!

Sensational in Chicago!



SEE SCANDAL SLAYING OF HITLER IN SIN-RIDDEN BERLIN

. . . after shameless champagne party!

COLUMBIA PICTURES PRESENTS

THE MAGIC FACE

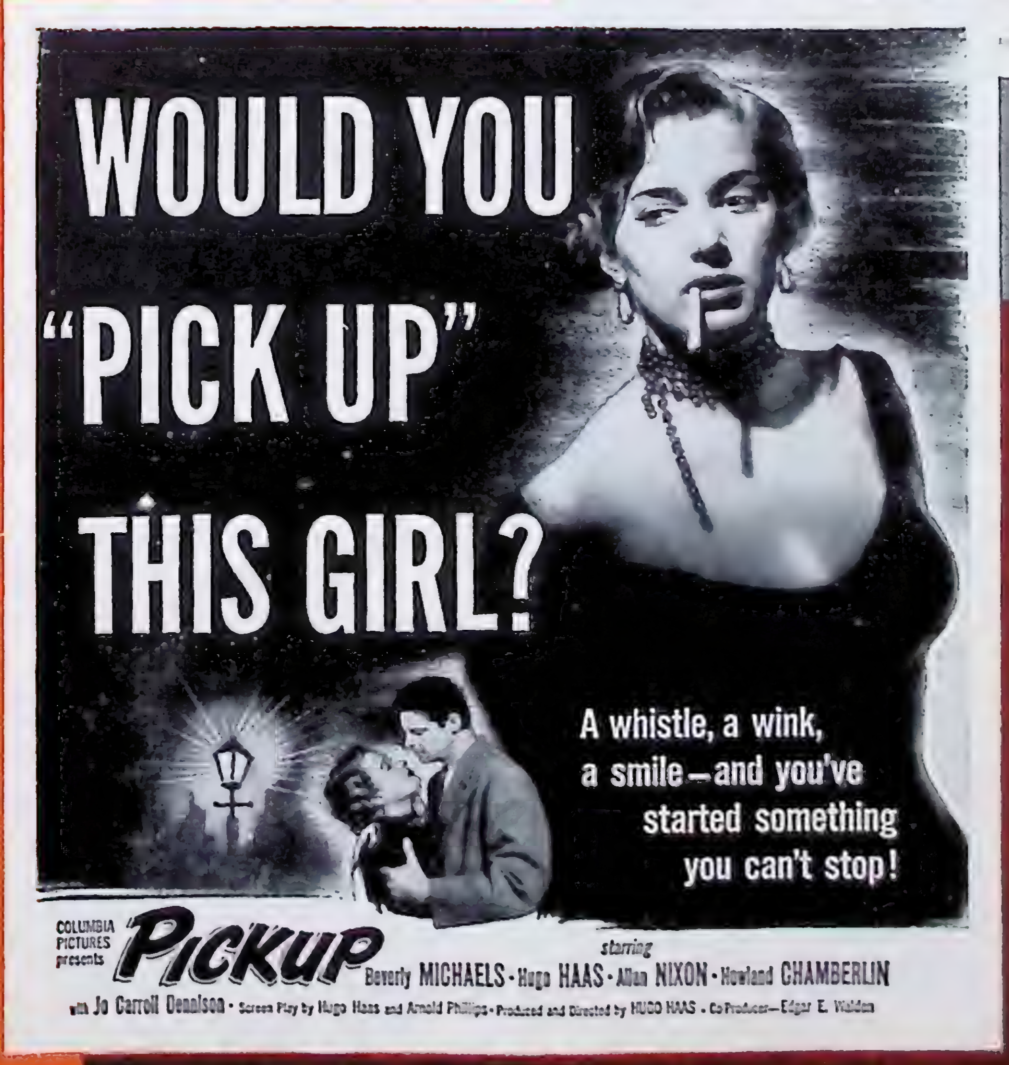
SEE killer rule Reich from Hitler's love nest!

SEE strange pastimes bring smiles to the thin lips of the Elite Guard!

SEE secret meetings where a faker sits in Hitler's seat—and plots the wreck of the Reich!

HITLER'S WOMAN SWEARS STORY TRUE —and COLUMBIA PICTURES will pay $10,000 to the first person who can authentically disprove this amazing impersonation.

· As told to WILLIAM L. SHIRER



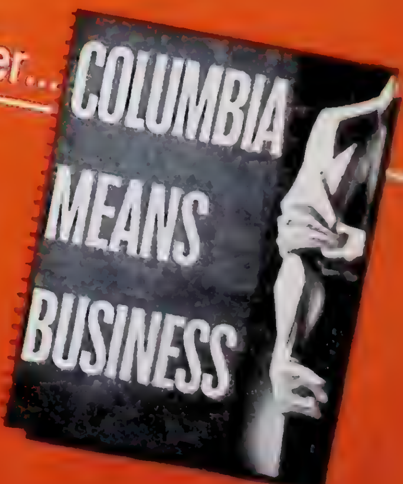
WOULD YOU "PICK UP" THIS GIRL?

A whistle, a wink, a smile—and you've started something you can't stop!

COLUMBIA PICTURES presents PICKUP starring Beverly MICHAELS · Hugo HAAS · Allan NIXON · Howland CHAMBERLIN with Jo Carroll Dennison · Screen Play by Hugo Haas and Arnold Phillips · Produced and Directed by HUGO HAAS · Co-Producer—Edgar E. Walden

Bang-up in Buffalo!

Remember...



COLUMBIA MEANS BUSINESS

The Decree in Minneapolis

(Continued from page 23)

the additional competition that it has created downtown for MAC and the two RKO circuit theatres, which used to split up practically all of the product with the MAC houses, undoubtedly has been a showmanship spur and boosted aggregate loop takings higher than they otherwise might have been, trade circles believe.

As for the Aster, now owned by a Donald Swartz group, it has been and still is a problem child for the Swartz group since its acquisition from MAC which relinquished it in compliance with decree divorcement. Trade circles doubt that it has been a profitable operation at any time. Its policy has been twin billing of late runs for the most part, although there occasionally has been B and C freak picture first runs. It's not considered a factor of any consequence in loop exhibiting.

SEE PRODUCTION CURTAILMENT

The anti-consent decree exhibitors have a case that Friedman and others present skillfully. They blame the curtailment on production to the decree and the developments that it has caused. With fewer pictures produced the market for pictures has tightened and the sellers have the advantage over the buyers, they argue. That makes for higher film rentals and so does selling in small groups instead of large blocks, in their opinion. Prior to the decree, they point out, production costs frequently were recouped from the producers' own affiliated circuit, but now, with fewer affiliated circuit theatres and the producers' inability, because of the decree, to give their pictures the long runs in their own theatres that the films' drawing power warrants, this is impossible. Accordingly, the producer must obtain higher rentals from the independent exhibitors to offset the decline in revenue from the previous source, according to their reasoning. A stretch of four or five bad pictures and the producer with theatres is now in a bad way, whereas, before the decree, one outstanding attraction capable of a long run would more than offset such a setback, they assert.

'IN GOVERNMENT CLUTCHES'

But, worst of all, they believe, is that the decree has put the industry in the government's clutches, and that, in their opinion, is very bad for motion pictures, the same as it would be for other industries. When that happens, as it has happened now, "everybody gets hurt and it's just no good," as they put it.

Except for the decree, they reason, differing in opinion from the pro-decree exhibitors, double featuring never would be the big problem that it has gotten to be. Many single feature theatres here were driven to twin bills in an effort to offset the early clearance obtained by competitors under the decree. So that an impetus was given to double features and now they're spreading like a forest fire, they assert.

In all this connection, the Edina, local suburban theatre owned by Friedman, has been successfully competitively bidding for 28-day first runs in its area of such outstanding pictures as "The Great Caruso," and it and the nearby Hopkins, another suburban theatre, are demanding the 28-day slot in place of their present 35-day availability. "The decree is here and we have to operate under it and try to take advantage of its provisions," explains Friedman.

HARRY FRENCH

President of Minnesota Amusement Co. . . . Under his administration, and that of the late John Friedl before him, independents and the affiliated theatres have operated under a "live-and-let-live" policy—a point which Independent Ben Friedman underscores in this report.

An industry member for 35 years, Friedman calls attention to the fact that at a national Allied States convention here some years ago, during the lifetime of the late W. A. Steffes, he opposed Steffes and others who were fighting for the elimination of block booking and the establishment of theatre divorcement. He asserts he predicted "just what has happened."

"Sales heads of the major distributors attended that convention and they offered us the chance to continue to buy our pictures in large blocks, promising to sell them to us with a 20 per cent cancellation privilege," says Friedman. "I urged that the fight to eliminate block booking be halted and we accept the offer because I realized that it would mean lower rentals for us. But the majority couldn't see it my way—that we could buy more economically and to better advantage in the large blocks.

"Present selling policies not only raise our film costs, but make the distributor more arrogant. Some distributors don't even send a salesman around to you any more or, if they do, they tell you the terms and it becomes a proposition of 'take it or leave it,' instead of one for negotiations, as formerly.

"The reason I always opposed theatre divorcement was because I felt that such a big circuit as Paramount operated on 'a live and let live' policy and the independent exhibitor, in consequence, would be better off than he'd be under today's 'dog fight dog' among themselves. And I was right.

"I was right, too, in foreseeing that the decree would result in the government virtually running our business. In Chicago, for example, the government tells the distributor how to release his pictures and the affiliated circuit houses are compelled to limit the runs of their own pictures to two weeks, unless they obtain a court ruling to the contrary. It's bad."

PCCITO Analyses Theatre Earnings

NEW YORK—Interesting information indicating the trend of the times in theatre management is contained in the convention issue of the Exhibitors Digest, publication of the Pacific Coast Conference of Independent Theatre Owners. It is presented here because it has not been available to the majority of exhibitors in other parts of the country.

As the result of surveys, operating expenses for 1950-51 are broken down into eight groupings. The first one concerns first runs grossing under $500 a week. The average number of seats in 1950 was 321 and rose to 324 in 1951. The average weekly gross dropped from $380 to $339 for 1951, the average weekly film rental from $150.50 to $122, the average film rental percentage from 39½ per cent and the average weekly overhead from $178.50 to $123. The average weekly profit without any compensation for the exhibitor as manager rose from $51.50 to $94.

SUB RUNS UNDER $500

The second grouping concerns sub runs grossing under $500 a week. The average seats dropped from 349 to 347, the average weekly gross from $435 to $327 and the average weekly film rental from $143.55 to $107. The average film rental percentage remained at 33 per cent. The average weekly loss without any compensation for the exhibitor as manager decreased from $58.55 to $36.

The third grouping concerns first runs grossing under $800 a week. Average seats dropped from 538 to 481. The average weekly gross rose from $577 to $661 and the average weekly film rental from $161 to $209. The average film rental percentage dropped from 35.81 per cent to 32 per cent and the average weekly overhead from $483 to $340. The average weekly loss without any compensation as manager, given as $67.12 in 1950, became a profit of $112 in 1951.

The final grouping concerned sub runs grossing under $800 a week. Average seats dropped from 550 to 510 and the average weekly gross from $667 to $613. The average weekly film rental rose from $185.27 to $187 and the average film rental percentage from 28 per cent to 31 per cent. The average weekly overhead dropped from $482 to $356. The average weekly loss without any compensation as manager, given as 27 cents in 1950, became a profit of $70 in 1951.

50% FILMS UNDER AVERAGE

In a foreword in the publication, Rotus Harvey, president, said that producers have cut costs but not enough, and have produced some very fine attractions, but that over 50 per cent of those produced are "below average to poor boxoffice." He said distributors are "even worse than last year," that they still insist on penalty selling, are handling bids worse, are providing too few prints and have reduced their local authority. As for the exhibitor, Harvey found exhibitors doing a better job of selling pictures and his theatres, but needing good pictures to do a still better job.

The publication also recommended installation of a cost system and provided an outline of one. The remark was made: "Remember, just because you have a few bucks left in the bank at the end of the week does not necessarily mean you have made a profit."

UA Heads Will Hold Four Sales Meetings

NEW YORK—William J. Heineman, United Artists vice-president in charge of distribution; Max E. Youngstein, vice-president and national director of advertising, publicity and exploitation, and Bernard G. Kranze, executive assistant to Heineman, left Friday (24) for a series of one-day sales meetings with the company's district and branch managers in Chicago, San Francisco and New Orleans. A fourth one-day meeting will be held in New York August 30 on their return.

TO LAUNCH NATIONAL DRIVE

The sales meetings, the first since the "Blueprint for Tomorrow" national sales convention, will set in motion the merchandising and sales plans for the product lineup for the balance of 1951 and start advance planning for the schedule of UA features for release in 1952. A national sales drive will be launched early in October, Heineman said.

The fall releases which will receive special attention at the meetings are: Harry M. Popkin's "The Well" and Jean Renoir's "The River," both set to open in New York in September; "Obsessed," scheduled for September 7 release; "Mister Drake's Duck," for September 21 release; "Hotel Sahara," planned for October 15 release, and "Mr. Peek-A-Boo," to be released October 21. "Tom Brown's Schooldays" and "A Christmas Carol," recently acquired in a deal with Renown Pictures, will be released late in 1951.

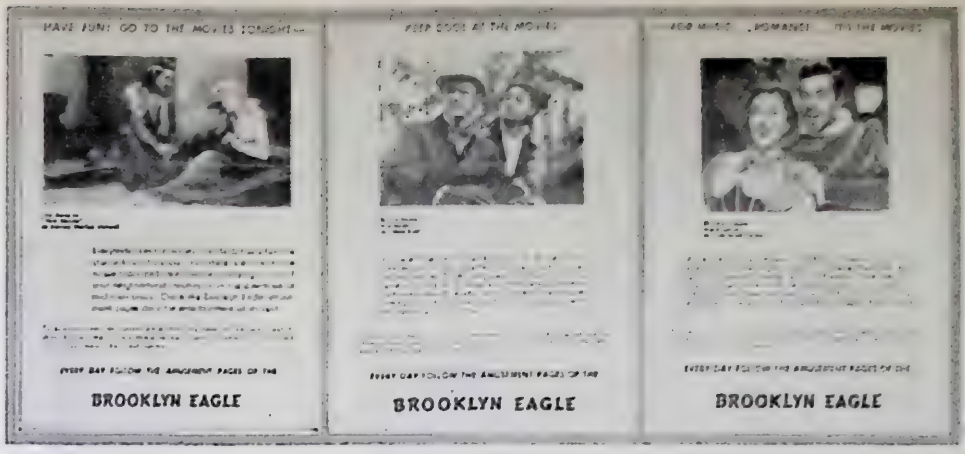
The lineup for 1952, which Arthur Krim has described as "Phase Two" in the revitalization of the company, will include: "The African Queen," Sam Spiegel production in Technicolor, starring Humphrey Bogart and Katharine Hepburn; "Another Man's Poison," produced by Douglas Fairbanks jr., starring Bette Davis and Gary Merrill; "High Noon," produced by Stanley Kramer, starring Gary Cooper; "Saturday Island," produced by David E. Rose in Technicolor, starring Linda Darnell; "The Green Glove," starring Glenn Ford, Geraldine Brooks and Sir Cedric Hardwicke; "Fort Defiance," starring Dane Clark; "The Big Night," starring John Barrymore jr.; "Chicago Calling," starring Dan Duryea, and "Learn to Love," produced by Benedict Bogeaus, starring Evelyn Keyes and Dennis O'Keefe.

OTHER PRODUCT DISCUSSIONS

Also under discussion at the meetings will be the forthcoming films to be produced by the new Samuel J. Briskin-Sol Lesser concern, in which Producer Edward Small will participate; the program now under way by Aspen Productions, the independent unit recently formed by Mark Robson and Robert Wise, and the three films for Harry M. Popkin scheduled to come from Clarence Greene and Russell Rouse.

The first session was held in Chicago Saturday (25) where the home office contingent met with Milton E. Cohen, western-southern division manager, and the midwest branch managers. The second will take place in San Francisco August 27 with James Velde, western district manager, heading the western branch managers. The New Orleans meet will take place August 29, with southern branch managers attending, and the last will be in New York August 30, with Nat Nathanson, eastern division manager, present.

Special attention at all meetings will be given to plans for companywide participation and cooperation on every level in the all-industry Movietime U.S.A. campaign, Heineman said.



HAVE FUN! GO TO THE MOVIES TONIGHT—

KEEP COOL AT THE MOVIES

EVERY DAY FOLLOW THE AMUSEMENT PAGES OF THE

BROOKLYN EAGLE

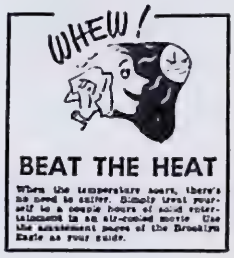
Exhibitor and Newspaper Cooperation in Brooklyn

NEW YORK—An example of the kind of cooperation exhibitors can obtain from local newspapers in promoting motion pictures has been demonstrated here by the Organization of the Motion Picture Industry of New York City. This is the metropolitan area group which has undertaken a widespread public relations program with the aid of Lynn Farnol, public relations consultant.

This organization after discussing public relations and business-boosting programs with the management of the Brooklyn Eagle found the publication in more than a friendly mood. The paper has started a series of daily two-column house advertisements publicizing the general value of motion pictures as entertainment and current product specifically, plus a second series of small single column teasers which carry such lines as "Beat the Heat" which boosts theatre air conditioning, "Tell Your Friends" which urges moviegoers to tell their friends when they see a good picture, and "Are You a Laugher?" which tells the reader whether you like comedy or prefer to shed a tear, there's a movie in town to suit the mood. Each of the teasers point out that the Eagle carries a schedule of movies on its amusement pages.

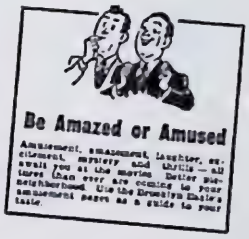
The larger advertisements likewise tie the movie theme in with promotion for the movie news columns of the paper.

Reproductions of the ads are being distributed nationally by the Council of Motion Picture Organizations to demonstrate what can be done through cooperative efforts of exhibitors and newspapers.



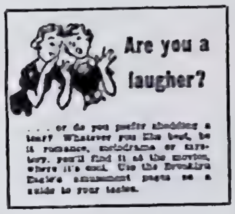
BEAT THE HEAT

When the temperature soars, there's no need to suffer. Simply treat yourself to a couple hours of solid entertainment in an air-cooled movie. Use the amusement pages of the Brooklyn Eagle as your guide.



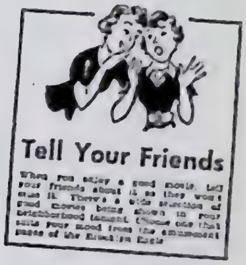
Be Amazed or Amused

Amusement, amazement, laughter, excitement, mystery and thrills — all await you at the movies. Better pictures than ever are coming to your neighborhood. Use the Brooklyn Eagle's amusement pages as a guide to your taste.



Are you a laughter?

. . . or do you prefer shedding a tear? Whatever you like best, be it romance, melodrama or mystery, you'll find it at the movies, where it's cool. Use the Brooklyn Eagle's amusement pages as a guide to your tastes.



Tell Your Friends

When you enjoy a good movie, tell your friends about it so they won't miss it. There's a wide selection of good movies being shown in your neighborhood tonight. Choose one that suits your mood from the amusement pages of the Brooklyn Eagle

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Francis Winikus Is Named Assistant to Youngstein

NEW YORK—Francis M. Winikus, advertising manager of United Artists since 1947, has been named assistant to Max E. Youngstein, vice-president and national director of advertising, publicity and exploitation. Winikus will also retain his post as head of the advertising department.

Winikus joined UA as an advertising copywriter in 1946. Before the war, he was a copywriter in the advertising department of Warner Bros. After graduating from the University of Virginia in 1935, Winikus began his writing career as a sports reporter on the Long Island Daily Press and later became a radio writer for all four major networks.

Distributor Sales Forces Aiding Movietime Drive

NEW YORK — Distributors have notified their sales forces to cooperate fully in promoting the Movietime U.S.A. drive. A letter written by A. W. Schwalberg, representing the distribution committee of the Motion Picture Ass'n of America, has been forwarded by the different companies to their sales managers for relay to their branches. This instructs all official personnel to attend Movietime organizational meetings and salesmen to enlist exhibitor cooperation, following the practice set up in Texas where salesmen are touring the state.

Broder Completes Three

HOLLYWOOD—Jack Broder, president of Realart Pictures and Jack Broder Productions, has completed for independent release "The Basketball Fix," "Two Dollar Bettor" and "Bride of the Gorilla." He is shooting a fourth, "The Bushwhacker," starring John Ireland and Lloyd Bridges. His production schedule calls for ten a year.

JOHN

(3 TIME ACADEM

THIS KO

...the most human and d

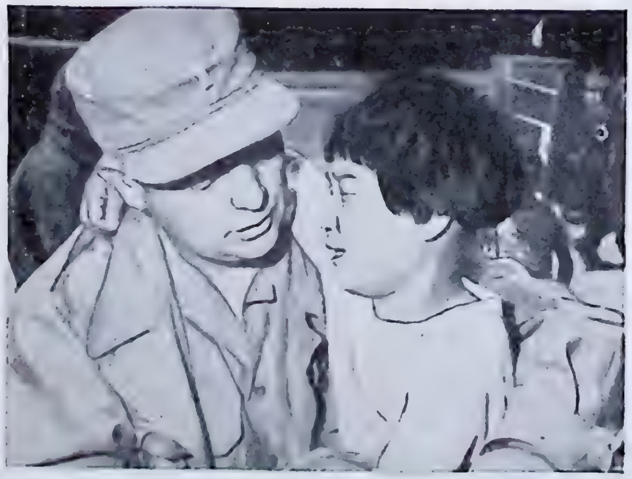
A THRILLING FEATURE PICTU

Photographed

U. S. NAVY • MARINE CO

and SANCTIONED by the U.

Distributed by REPUBLIC PI



CONTACT YOUR REPUBLIC BRANCH •

FORD'S

Y AWARD DIRECTOR)

IS
REA

ramatic story of our time

RE IN *NEW TRUCOLOR*

and Presented by

RPS • ARMY • AIR CORPS

S. DEPARTMENT OF DEFENSE

CTURES CORP. HERBERT J. YATES
President

ACCESSORIES AVAILABLE AT NATIONAL SCREEN SERVICE

Hollywood Report

By IVAN SPEAR

Ten Pine and Thomas Films Purchased for ABC-TV

To the trickle of major-league features that have so far found their way onto television channels was added a sizable package of films containing at least middle-bracket marquee names with the disclosure that the ABC-TV network has acquired ten pictures produced between 1942 and 1948 by William Pine and William Thomas for Paramount release.

The "Dollar Bills" recently secured sole ownership to the pictures in a deal whereby they took over the 50 per cent interest that had been held by Paramount.

ABC will telecast the P-T offerings on a first and second run basis within the next ten months in the Los Angeles, New York, Chicago, Detroit and San Francisco viewing areas, according to word from the east, where the negotiations were finalized.

Included in the package are "Take It Big," a musical with Ozzie Nelson and Harriet Hilliard; "Wildcat," featuring Richard Arlen; "Wrecking Crew," with Arlen and Chester Morris; "Tornado" with Morris and Nancy Kelly; "Swamp Fire," a Johnny Weissmuller starrer; "Follow That Woman," toplining William Gargan; "Shaggy," a dog story; "Fear in the Night," with Paul Kelly; "Dangerous Passage," with Robert Lowery, and "Caged Fury," with Buster Crabbe.

Irene Dunne Will Attend Venice Film Festival

Irene Dunne will be Hollywood's representative at the International Film Festival in Venice early next month in company with officials of the Motion Picture Ass'n of America. The actress, who accepted the invitation of the Italian government, which is sponsoring the festival, will be in Venice for approximately ten days.

A highlight of the annual event will be an "American Day" celebration September 3, in which James C. Dunn, American ambassador to Italy, and other governmental dignitaries will participate. Miss Dunne will be joined in Italy by John G. McCarthy, MPAA vice-president in charge of international affairs, who—since his participation in the recent Anglo-American film negotiations in London—has been on business missions in Spain, Holland and France.

MGM Plans to Remake 'Flesh and the Devil'

Among the 40-odd pictures recently cited by Dore Schary, MGM's production chief, as being on the docket for 1951-52 production, industryites with a nostalgic bent noted with more than passing interest the inclusion of "Flesh and the Devil." Scheduled for a remake, the opus was first filmed by Leo in the last days of the silent screen era and—with Greta Garbo and John Gilbert as its co-stars—won general appraisal as one of the most torrid and tempestuous love stories ever recorded by the motion picture camera.

Noteworthy, too, is the fact that "Flesh and the Devil," 1927 model, was directed by Clarence Brown under the productional guidance of Irving Thalberg. That same Brown, 24 years later, has been entrusted as producer-director with the new version, in which Ava Gardner, Ricardo Montalban and Fernando Lamas will have the toplines.

Small, Lesser and Briskin Form Independent Unit

Three industry veterans, each with an outstanding record for turning out topflight boxoffice product, are merging those established talents in the formation of an independent unit which has been committed to deliver a minimum of six features for United Artists release during 1952.

The deal involves Edward Small, Sol Lesser and Sam Briskin, who will function in supervisory capacities, and who have set Aubrey Schenck—now acting as an associate producer on two pictures which Small is making for Columbia distribution—as executive producer. Barney Briskin, Lesser's production manager on the "Tarzan" films and others which Lesser releases through RKO Radio, will serve in the same capacity with the new company.

Briskin will retain his position as a Paramount production executive in addition to working with Lesser and Small in lining up properties for filming by the new firm. Negotiations are under way with various filmmakers to turn out product on a package basis. Initial financing has been secured through the Bankers Trust Co. of New York.

'The Caine Mutiny' Added To Stanley Kramer Slate

Producer Stanley Kramer added another best-selling literary property to his lineup for Columbia distribution with the purchase of "The Caine Mutiny," by Herman Wouk. The controversial yarn deals with a mutiny on a destroyer in the South Pacific during World War II . . . As a starring vehicle for Lizabeth Scott, Producer Hal Wallis purchased "Dreampuss," an original comedy by Robert Smith, and added it to his slate for Paramount release . . . For inclusion as one of the sequences in "Three Love Stories," which Sidney Franklin is producing, MGM picked up I. A. R. Wylie's "Why Should I Cry?" It appeared originally in the Saturday Evening Post in 1949 . . . Tom Gries and Rodney Amateau sold their script, "The Bushwhackers," to Jack Broder Productions, with Amateau also peddling his services as director of the opus. It will star John Ireland . . . To Michel Kraike, who recently hung out his shingle as an independent filmmaker, went "The Hundred Grand Bachelor," a comedy by Elizabeth Reinhardt. Kraike, who has not as yet set a release, booked Luther Adler for one of the starring roles . . . "Hard Luck Diggings," a science-fiction story by Jack Vance, went to 20th Century-Fox, where it will be prepared as a Richard Widmark starrer.

PAL PRAISES PLAYER—To Laura Elliot, a member of Paramount's "Golden Circle" of young players, Producer George Pal presents a gold medallion complimenting her for her work in his newly completed science-fiction opus, "When Worlds Collide." Other "Golden Circle" members also were honored in the same fashion by Pal.

Paramount Signs Burton Lane To Produce Musical Films

In line with the studio's recent decision to turn out more musicals, Paramount has inked Burton Lane, veteran tunesmith, to a term ticket as a producer of such fare. A musical remake of "The Major and the Minor," first filmed by Paramount a decade or so ago, may be his first assignment. Lane will report to the studio after completing, in collaboration with Ira Gershwin, the score for MGM's "Give a Girl a Break" . . . Rejoining the agency field after several years as a production executive, John Beck has become affiliated with the William Morris agency, working in the motion picture and literary departments. Beck recently left a production berth at RKO Radio and previously had been with Columbia, U-I and International Pictures. He was at one time with the Music Corp. of America . . . Severing his contract as an associate producer with the Wald-Krasna unit at RKO Radio, Gordon Griffith has joined Forrest Judd's Film Group, Inc., as a vice-president. He left immediately for Bombay to launch preparations for filming Judd's forthcoming "Monsoon" in India.

William Holden Gets Lead In 'This Is Dynamite'

To William Holden goes the part originally earmarked for Alan Ladd in Paramount's "This Is Dynamite," which casts Holden as a newspaper reporter who smashes an underworld syndicate . . . Errol Flynn will move over to the Universal-International lot for the first time as the swashbuckling star of "Against All Flags," upcoming pirate drama . . . Jean Peters will be Rory Calhoun's femme lead in "Way of a Gaucho," to be filmed in Argentina by 20th Century-Fox . . . Samuel Goldwyn set Farley Granger to co-star with Danny Kaye and Moira Shearer in "Hans Christian Andersen," Goldwyn's next for release through RKO Radio.

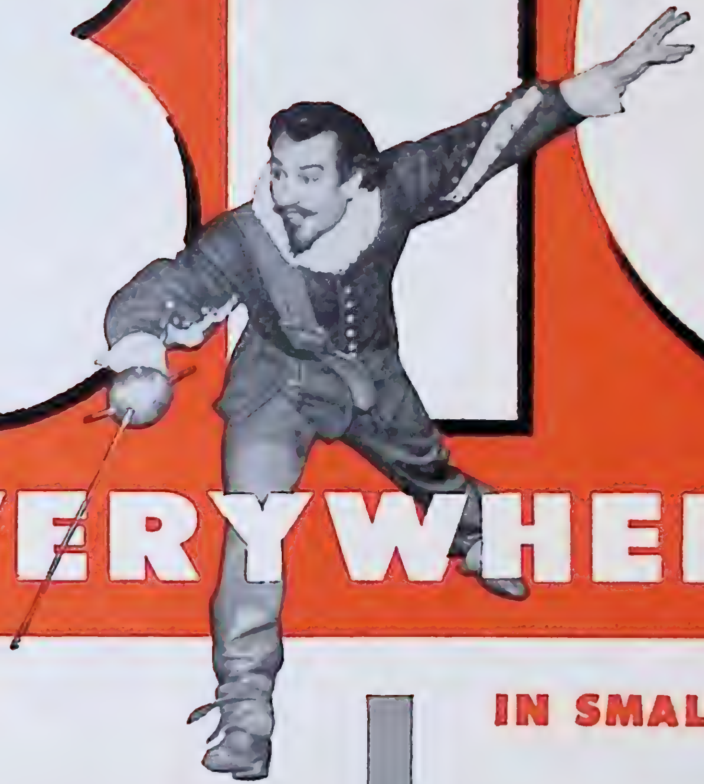
STANLEY KRAMER'S PRODUCTION OF

Cyrano

IS

BIG

EVERYWHERE!



IN BIG CITIES

BOSTON—Five Weeks
HOUSTON—Biggest Opening Week in 6 Months
SEATTLE—2nd Week Holdover
WASHINGTON—Two Weeks
SAN FRANCISCO—Fifth Week
LOS ANGELES—Two Weeks and Moveover
PHILADELPHIA—Three Weeks
BROOKLYN ALBEE—Two Weeks
MONTREAL—Second Week
SALT LAKE CITY—Second Week

RKO Metropolitan Circuit
Skouras Metropolitan Circuit
Randforce Circuit
Century Circuit
} Heldover All over

IN SMALLER CITIES

It's Big Business All The Way Down The Line—
SYRACUSE • ROCHESTER • DES MOINES
CLEVELAND • COLUMBUS • FORT WAYNE
FAIRBANKS, ALASKA • ATLANTIC CITY
ASBURY PARK • NEWPORT • STAMFORD
GREAT BARRINGTON • PLYMOUTH
HUNTINGTON, L. I.

Academy Award Winner
JOSÉ FERRER
co-starring
MALA POWERS
Cyrano de Bergerac
with William Prince • Morris Carnovsky • Ralph Clanton • Produced by Stanley Kramer
Directed by Michael Gordon • Screenplay by Carl Foreman
Associate Producer George Glass • Music by Dimitri Tiomkin

IN BIG AND LITTLE SITUATIONS... MIGHTY BIG! *thru* UA

JUST TO ADD TO THE CONFUSION

L.A. Not Only Has Two 'Alices' on View, But Two Films Titled 'That's My Boy'

LOS ANGELES—To the battle of the "Alices"—the simultaneous bookings of two versions of "Alice in Wonderland" in local theatres, where they are still playing—was added another conflict, similar in nature, when for a week's time local filmgoers were offered their choice of two features bearing the title of "That's My Boy."

The Dean Martin-Jerry Lewis comedy of that name, produced by Hal Wallis for Paramount release, opened locally Thursday (9) at the Hollywood and Downtown Paramount theatres and is now in the third week of a long-run engagement. One week after that opening, on Thursday (16), the Hollywood Music Hall, an independent showcase on Hollywood boulevard which specializes in foreign and "art" films, emblazoned its marquee with "That's My Boy" and ran a film of that title for a week as half of a dual bill.

The Music Hall's "That's My Boy," it developed, is an English-made costume musical, produced in 1938 as "Forbidden Music," and starring Jimmy Durante, June Clyde and the late Richard Tauber, German tenor.

Manny Feldstein, partner of Paul Dietrich in operating the Music Hall and other theatres in the area, told BOXOFFICE that he "didn't realize" when he bought and booked the Durante film that it carried the same name as the Martin-Lewis comedy, and said he "walked into the situation innocently."

From this end it did not appear that either Paramount, Producer Wallis or Fanchon & Marco—operators of the two Paramount showcases—were contemplating any action, either offensively or defensively, in connection with the foreign-made "That's My Boy" and its local Music Hall booking. As concerns Paramount and Wallis, a studio spokesman explained it was purely a distribution matter and thus was up to the home office in New York for decision. Likewise an F&M representative, while condemning the dating of the Durante film as "bad business practice," said no action was planned.

Distribution of the Durante opus is being handled, in the territory west of Denver, by Art Schayer, sales representative for Capitol Pictures, which has worldwide release rights to some 60 features, largely imports.

Schayer took over the film about two years ago from the local Screen Guild exchange when that branch, a franchise operation, was absorbed by Lippert Pictures. Throughout the rest of the country, however, the Durante version of "That's My Boy" is being handled for Capitol either by Lippert branches or—in cities where Lippert has not bought the SG franchises—by the latter firm. SG is still active in Boston, Charlotte, Oklahoma City, Pittsburgh and St. Louis, while Lippert has branches in 23 other key cities.

From Schayer came the information that "Forbidden Music" was retitled "That's My Boy" more than two years ago, and that new pressbooks and advertising material were prepared at that time under the new handle. The tag derives from a catchline which Durante has used for many years in his nightclub and radio routines. The feature, Schayer said, was booked on the west coast as long ago as last January when it was dated as "That's My Boy" by Fox West Coast for its Balboa Theatre in San Diego.

Other bookings in the territory are being set, Schayer declared, although he maintained that it is not being presented as "competitive to the Wallis picture." He emphasized that the line, "formerly 'Forbidden Music,' " is carried in all advertising.

The two "That's My Boy" offerings were viewed as contributing to the confusion generated locally when Bard's Adams and the Marcal theatres began a day-date engagement of Lou Bunin's puppet version of "Alice in Wonderland" two weeks before the Walt Disney treatment of the Lewis Carroll fantasy launched its first run at the Hillstreet and Pantages theatres. The "Alice" conflict paralleled that experienced earlier in New York when Disney unsuccessfully sought a court order to restrain the distribution of Bunin's film, and both opened simultaneously.

A QUARTET FROM COLUMBIA—When Columbia Pictures held its sales convention in Chicago recently, the two oldest associates at the company and the two youngest—in point of service—got together for a little convention talk. The oldest associates, of course, are Harry Cohn (second from left), president of Columbia, and his brother, Jack, who is vice-president. Newest additions at the company are Stanley Kramer (left), president of Stanley Kramer Co. and his associate, Sam Katz (right), chairman of the board of the Kramer company which is releasing through Columbia.

Children Admitted Free In 3 Memphis Theatres

MEMPHIS—Three Memphis theatres this week introduced a policy of admitting children free when accompanied by adults. They are the Joy, Lamar and Capitol of the Zer-Mac company. A similar policy of free admissions for children under 12 when accompanied by parents was introduced by the F&M circuit in St. Louis several months ago.

M. P. Pioneers Name Committee Chairmen

NEW YORK—All committee chairmen for the Motion Picture Pioneers dinner and fund plans were named at a meeting of the Fund Committee of the Foundation of the Motion Picture Pioneers held Monday (20) in the office of Spyros P. Skouras at 20th Century-Fox. Details of the fund-raising project will be announced soon. Plans for a program of events are in work.

Adolph Zukor is honorary chairman of the committee with Skouras as chairman. Co-chairmen include Barney Balaban, Nicholas M. Schenck, Nate J. Blumberg, Ned E. Depinet, Maj. Albert Warner, Herbert J. Yates, A. Schneider, Steve Broidy, Arthur B. Krim, William German, Herman Robbins and Judge Ferdinand Pecora.

John J. O'Connor will head the sub-committee for ticket sales, with A. Montague and William Heineman as co-chairmen. Co-chairmen for ticket sales for local exhibitors will be S. H. Fabian and Sam Rinzler. The out-of-town committee co-chairmen will be E. V. Richards and Charles Skouras. George Dembow will be chairman of the ticket committee for suppliers and trade men, with Oscar Neu, Allan Freedman and Charles L. O'Reilly as co-chairmen.

Harry Brandt will be chairman of the entertainment committee, with Abel Green as co-chairman and Y. Frank Freeman will head the Los Angeles division of the committee, with Marvin Schenck as co-chairman. Chairman of the advertising and publicity committee will be Paul Lazarus jr., with Si Seadler as co-chairman and Bernard Estes as coordinator.

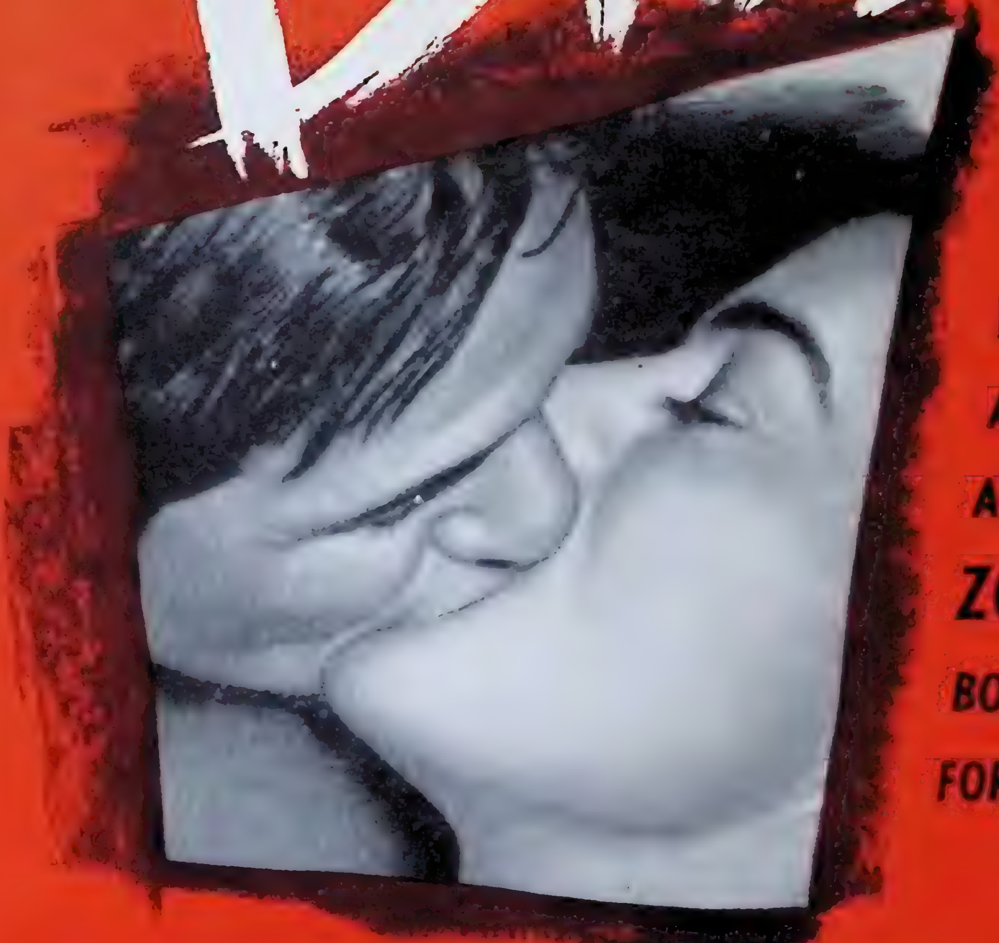
Jack Cohn and Harry Brandt are co-chairmen of the coordinating committee. The tradepaper committee is headed by Martin Quigley and Jack Alicote. A union committee is headed by Richard Walsh, IATSE president.

Chariots to Tour Fairs Promoting 'Quo Vadis'

NEW YORK—Two chariots used in "Quo Vadis" (MGM) will shortly appear at a number of state fairs. The stunt follows a tour of a replica of "Show Boat" which was successful. The first appearance of the chariots, to be drawn by two horses each, will be at Salem, Ore., September 1-8, where they will stage two races a day. The drivers will be dressed in togas.

Morgan Hudgins, who toured last spring with slides from the film, will make a repeat trip aimed at larger groups.

Blazing



ACROSS THE NATION
AND IN PLAYDATE
AFTER PLAYDATE
ZOOMING
BOXOFFICE RETURNS
FOR SMASH RESULTS!

JOHN GARFIELD *Their kind of love is dynamite in* SHELLEY WINTERS

HE *RAN* ALL THE WAY

[illegible]

JOHN GARFIELD · SHELLEY WINTERS

"HE *RAN* ALL THE WAY" They're running all the way to get it thru **UA!**

[illegible]

ABE MYERS IN A CAUSTIC MOOD

What D'Ya Mean, Small Accounts Don't Count?

WASHINGTON—"Recent tradepaper stories" reporting "that some companies are considering a plan to eliminate the existing exchanges"; cracks about small accounts, and prospective selling on a unit basis all came under strong fire in a special bulletin to Allied members released by general counsel Abram F. Myers on Sunday (19).

"With the industry surging forward and with prospects of a great year ahead, this is not the time to consider, much less publicly discuss, plans for consolidating distribution outlets and curtailing service to the exhibitors," Myers argued.

He said that the stories in the tradepapers "advertise to the world that the movies are in trouble, lower morale within the industry and throw road blocks in the way of the Movietime U.S.A. campaign."

He denied statements that 5 per cent of a distributor's income is derived from 110 accounts, representing 3,500 to 4,000 houses, "and if, in spite of court rulings, the chains are to be put in a preferred class and allowed to negotiate blanket deals with top executives at convenient points, while the independent exhibitors must deal with a joint agency operated by remote control, then it is apparent that the wheels of justice have not ground fine enough and that there must be still further divestitures."

Speaking of those stories reporting that distributors may sell on a unit basis, Myers commented that the distributors had heretofore rejected the idea that pictures can be sold on a unit cost plus basis. "Now, according to these stories, some of them are trying to figure whether small accounts, standing alone, yield a profit and are worth continuing."

"Maybe it is time the exhibitors in the United States let the administration know how they feel about our great ally subsidizing its motion picture industry at the expense of our own," Myers said in the bulletin.

"The United Kingdom has just given the boot to our producers again and they are bewailing the loss of foreign revenue. And in this they have a just complaint," Myers said.

Snader Productions Sets N. Y. Sales Meet Aug. 27

NEW YORK—Eastern and midwestern representatives of Snader Productions will attend a special meeting here August 27 to set a policy for the sales of the ten British films which the company plans for release during the next five months. Oliver A. Unger, national sales director who makes his headquarters in New York, will preside at the meeting.

Those who will attend are: Abe Teitel, Chicago; Albert Dezel, Detroit; Charles Rich, Cleveland; Sam Wheeler, Washington, D. C.; Leonard Mintz, Philadelphia, and Jack Myers, Boston.

A conference for western and southwestern representatives will be held September 10 at the Snader home office, Beverly Hills, Calif.

Daff Inspires Australians With 'I Am a Movie Fan'

MELBOURNE, AUSTRALIA—Al Daff, world distribution chief of Universal-International, read that inspirational "I Am a Movie Fan" to a gathering of 400 motion picture theatremen. Originally published in BOXOFFICE in June 1949, "I Am a Movie Fan" was reprinted in June of this year. It was the basis for large display advertisements by the Hoyt circuit of Australia.

Daff is here on a world trip, meeting with U-I sales representatives as well as with theatremen. On a previous world trip he used as a basic theme a BOXOFFICE editorial titled, "This Is a Great Business," which he brought to the attention of industry people in 28 countries.

Allied Convention Details To Be Released Soon

WASHINGTON—Allied convention committee chairman Wilbur Snaper will begin releasing details in September about the forthcoming "most spectacular, dramatic and constructive exhibitor convention ever held," according to a special bulletin to Allied members issued by Abram F. Myers, general counsel, and released on Sunday (19).

Myers reports that "great names and powerful personages will appear before the convention to declare publicly their faith and confidence in the future of the motion picture industry."

Myers said that the week before the convention committee had met in Chicago. It consists of Chairman Snaper, Trueman Rembusch, W. L. Ainsworth, Wally Allen, Abe Berenson, Stanley Kane and Charles Niles. Jack Kirsch and Myers also attended.

To Permit Withdrawal From 20th-Fox Pay Cut

NEW YORK—Twentieth Century-Fox executives who agreed to a pay cut effective July 1 will be permitted to withdraw from the agreement on either Dec. 29, 1951, or Dec. 27, 1952, according to a decision reached by Spyros P. Skouras, president. Anyone accepting the new offer will waive the right, granted at the time of the cut, to share with stockholders in company profits up to a point where salaries and profit income total their former salaries.

The salary reduction plan announced May 15 by Skouras was voluntary. It called for 25 per cent on salaries between $500 and $1,000 weekly, 35 per cent on those between $1,000 and $2,000 weekly and 50 per cent on all over $2,000 weekly.

The executives have the option of continuing under the current plan.

In the Newsreels

Movietone News, No. 67: Winds of freedom carry truth over the Iron Curtain; Truman dedicates Legion building; buffer zone snags Korea truce talks; B-50 crash wrecks apartment house in Seattle; Admiral Sechteler is new navy chief; helicopter pilot conquers Rockies; Kayak experts shoot rapids; how to handle flying saucers.

News of the Day, No. 301: Reds in Berlin desert; Bomber crash sets home afire; W. R. Hearst dies; helicopter hops peaks; Japanese bathing beauties; Kayak race thriller; spectacular regatta.

Paramount News, No. 104: The day Berlin saw Red; Seattle—B-50 smashes into apartment house; fashion show in the Bronx; people you are reading about—Irving Sherman, King Farouk and Queen Narriman; W. R. Hearst; fun and frolic in Japan; balloons fly message of hope to Czechs.

Universal News, No. 483: B-50 crashes into apartment house; picture making amid grandeur; 19 die in Italian flood; round the world in a jeep; President Truman dedicates Legion building; carnival in Japan; regatta in England.

Warner Pathe News, No. 2: Million young Reds jeer U.S. in Berlin march; Truman warns of enemies at home and abroad; Korea—the war goes on; 11 die as B-50 crashes; senate crime probe reopens; Munich—winds of freedom blow hope to Czechs; New York—army ceremonies mark "Force of Arms" premiere; Rams and Redskins in pro-grid opener.

●

Movietone News, No. 68: Flying daredevils feature Detroit's air races; junk yard claims Hitler's yacht; sacred Greek soil brought to U.S.; Sister Kenny ill, continues work; cuties parade for Miss New York City title; world premiere of "David and Bathsheba"; channel swimmers; Randy Turpin's arrival in U.S.; water skiing.

News of the Day, No. 302: Egyptian victor in mass channel swim; impressive last tribute to William Randolph Hearst; plea for handicapped; air show thrills; Indians honor Alexander; Turpin here for Robinson bout; junior rodeo.

Paramount News, No. 1: S86 wins Bendix race; free India marks birthday; Italy cheers arrival of GIs; bull fighting in Madrid; the big channel derby; water ski precision.

Universal News, No. 484: Air races; Hitler yacht dismantled; Portugal's new president; Sister Kenny arrives; Truman's plea for handicapped; Browns win all-star game; junior rodeo; Randy Turpin arrives in New York.

Warner Pathe News, No. 3: Murder in the O.S.S.; Joe E. Brown gets army's merit award; Truman urges hire the handicapped; Sister Kenny arrives in U.S.; last rites for W. R. Hearst; mass race across the channel; Detroit—national air show; Chicago—Browns swamp all-stars in pro-football.

●

Telenews Digest, No. 33B: Truman assails "slandermongers"; B-50 bomber crashes; India—seek solution to Kashmir impasse; W. R. Hearst dies; new French cabinet; Indo-China—rites for French general; India's Congress party meeting; Brooklyn—harmony horror.

Telenews Digest, No. 34A: Berlin—Red youths start trouble; India—U.S. wheat arrives; W. R. Hearst funeral; New York—Turpin in U.S. for rematch; Austria—paddleboats in risky race; Detroit—Bendix racers break records; 18 finish channel swim.

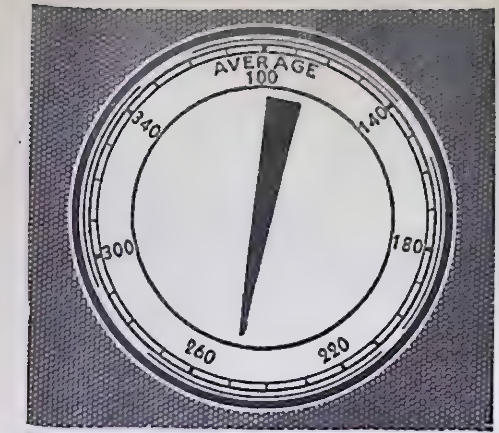
Mohawk 6-Month Sales Up, But Profit Falls Off

NEW YORK—Net sales of Mohawk Carpet Mills, Inc., set a new record between January 1 and July 1 of $44,227,884, but net income after federal and state taxes was $1,460,609, compared with $2,348,616 for the same period in 1950. The per share rate for the six-month 1951 period was $2.75 compared with $4.42 in the same period last year.

The statement, for the first time, includes the figures of the newly acquired subsidiaries, Delaware Rayon Co. of New Castle, Del., and New Bedford Rayon Co. of New Bedford, Mass.

Howard L. Shuttleworth, president, commented: "The inevitable result of the tapering off of consumer buying after what has been called the greatest buying spree in history, plus liquidation of heavy retail inventories, has meant a severe curtailment in the company's volume."

He hopes for a pickup due to a drop in wool prices.



BOXOFFICE BAROMETER

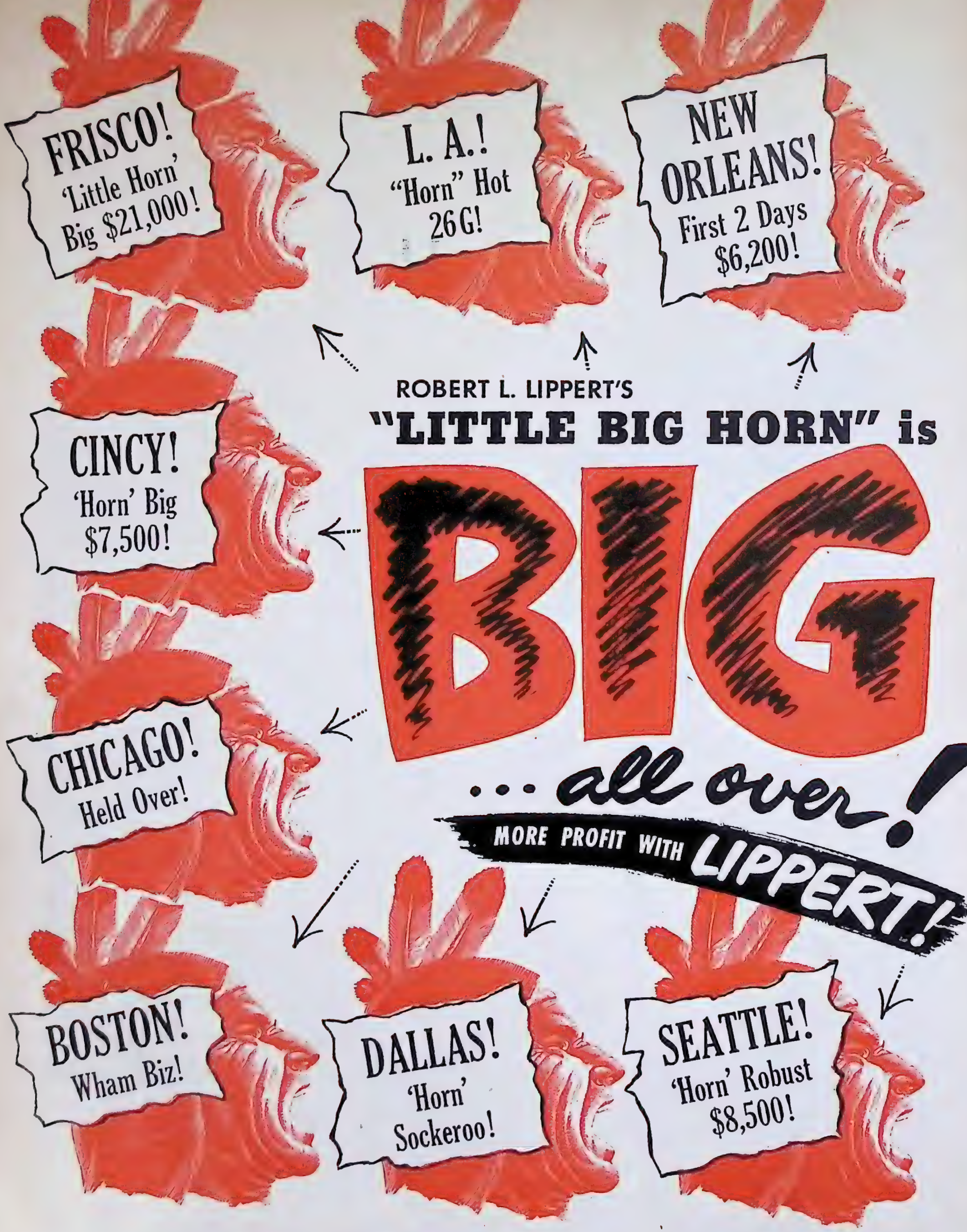
This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Ace in the Hole (Para)	114	90	105		90	85	90	100	95	80	110	250	100	80	140	105	205	90	120	100	113
Al Jennings of Oklahoma (Col)	104	110	85	100		60	125	175	130	90	95	100	85	105	92	95	110	55	165	120	105
Alice in Wonderland (RKO-Disney)	142	190	125	120	185	240	120	150		155	165		180	100	150	200	140				156
Captain Horatio Hornblower (WB)	141	150	115	120		165				130		140	140						130		137
Cattle Drive (U-I)		110	85		85			125				75	95		100		110				98
Danger Zone (LP)		100						100	90	100					100				100	75	95
Emergency Wedding (Col)		90	85	100	95			90	90	100	80	60	90	100	110	95	130		100		94
Fort Worth (WB)	99	100	90	110	100	100	100	150	90	115	120	100	100	70	100	115	125	70		90	97
14 Hours (20th-Fox)	106	90				85			80	100	110	75	85		120	95	80	60	90		90
Francis Goes to the Races (U-I)	102	100	100	105	150	125	95	150		110	125		100	100	115	155	90	80	190	130	118
Guy Who Came Back, The (20th-Fox)	116	110	75			90			190		90	75	95	85		85	110	70	190		106
Happy Go Lovely (RKO)	101		95					90			120				110				100		103
He Ran All the Way (UA)					100			100	100			100	100		105		125		190	85	112
Hurricane Island (Col)		90			95				100			110						70			93
Inside the Walls of Folsom Prison (WB)	72	130	90	105	80	65	100	75	95	90	100	110	95	70	102	115	97	70	120	60	92
Law and the Lady, The (MGM)	100				100	90		75		70	100						110			65	89
"M" (Col)			85	100				175							105	100			135	100	114
Mark of the Renegade (U-I)				95	90				85			70							170		102
Mr. Belvedere Rings the Bell (20th-Fox)	136					110	110			125		90			110	100	125			150	117
Never Trust a Gambler (Col)					95				100		100	90			95						96
No Questions Asked (MGM)	89			125	125	115	120	70	95				85	100	95		75			100	100
On Moonlight Bay (WB)	122	135	105		175	120	115	150	105	160	130	125	150	104	105		80	110	150		126
Operation Disaster (U-I)		80		95	90	90	80	85		75		60	80		115	100	90	75	100		87
Painted Hills, The (MGM)				100	80	70		100	50	100		120	80	90		95		60	100		87
Passage West (Para)	100				85		85	60	125		105	70				100			100	110	94
Peking Express (Para)		90	105	110	80	75					95	100	100	90	105			70	150		98
Prince Who Was a Thief, The (U-I)	111	80	85	110	120	110	110	150	120	110	85	110	100	60	110	95	70	110	190		107
Rich, Young and Pretty (MGM)			110		135	115							100	110	110	90				125	112
Secret of Convict Lake, The (20th-Fox)	98	120						125	90		105	85	90	85	130	105			170	100	109
Show Boat (MGM)	208		120	160	350	200	140	250	300	170	130	250	210	120	160	200	235	210	200	275	205
Sirocco (Col)	121			105		145		90	100	100		100	100		115		80				106
Strictly Dishonorable (MGM)	100	100	75		100	70				90	100		100		110		78	80		90	91
Sword of Monte Cristo (20th-Fox)	112	85	90	100		90		100		50	90	75	90	76	102	110	130	65	100	100	92
Take Care of My Little Girl (20th-Fox)	107	100	90	115		105	120	175	85	140	115	85	90	85	120	120	100	80	175		112
Teresa (MGM)		115	90	120	100	90		90		80	115		100	105	125		115	85	75	35	96
Texas Rangers, The (Col)	100	105	85	100				160	85	75	100	100	90		100		115	65	145		102
That's My Boy (Para)	175		200	135				170			250	180			120		220		200		183
Tokyo File 212 (RKO)	91	110			60			100	100	90	100	90		75		100	120	70	90	100	93
Trio (Para)		115		150		115	100	70		100	240		100	90	175				90	100	120
When the Redskins Rode (Col)	100	85	85	95				100		100	100	100	80	100		100		65			93
Yukon Manhunt (Mono)		100						100		100		75		60					100	75	87

TOP HITS OF THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. That's My Boy (Para)
   Kansas City 250
   Buffalo 200
2. Alice in Wonderland (RKO-Disney)
   Cincinnati 185
   Indianapolis 155
3. Mark of the Renegade (U-I)
   San Francisco 170
4. Captain Horatio Hornblower (WB)
   Cleveland 165
   Boston 150
5. On Moonlight Bay (WB)
   Indianapolis 160
   Minneapolis 150
6. Mr. Belvedere Rings the Bell (20th-Fox)
   Baltimore 136


FRISCO!
'Little Horn'
Big $21,000!
L. A.!
"Horn" Hot
26 G!
NEW
ORLEANS!
First 2 Days
$6,200!
CINCY!
'Horn' Big
$7,500!
CHICAGO!
Held Over!
BOSTON!
Wham Biz!
DALLAS!
'Horn'
Sockeroo!
SEATTLE!
'Horn' Robust
$8,500!

ROBERT L. LIPPERT'S

"LITTLE BIG HORN" is

BIG

... all over!

MORE PROFIT WITH LIPPERT!

Robert L. Lippert presents **"LITTLE BIG HORN"** starring JOHN IRELAND · LLOYD BRIDGES · MARIE WINDSOR
Written and Directed by CHARLES MARQUIS WARREN

LETTERS

More on Newspaper Ad Rates

To BOXOFFICE:

Your editorial comment in the issue of Aug. 4, 1951, on Earle Holden's letter is very gratifying.

I concur in his argument 100 per cent. For a number of years I have had the same battle with newspapers and in many cities. The newspapers have a stock answer which evidently has been thoroughly rehearsed. That answer is "we give you more free space than any other commercial enterprise gets." I say let them keep the free space and give me the same rate that a department store enjoys or any other similar business enjoys. Of course, the argument always presented, by the theatres especially, that if you give it to the other fellow then I should have it, is a weak one.

THEATRES PAYING A PENALTY

The theatres are paying a penalty for something that, according to the newspapers, they cannot do without. Reader interest is what makes a paper and every personality in our business is a reader interest and more or less public property. Basically the papers never refrain from printing something about somebody in this business and in many cases these stories make page one. Really, does anybody care if Frankie and Ava had a fuss in Acupulco? The papers seem to think so and they give it prominent page one display. The theatre business does not need this sort of notoriety.

As Earle Holden states, it is high time that the industry stepped out and really fought for rate equalization; and let's stop being suckers. Forget the free stuff for the benefit of equitable rates. The theatres can still supply the papers with photos and stories and if the papers care to run same let them do it; if not, throw the material in the basket.

The time to strike is now or, at least, before the campaign on Movietime U.S.A. gets rolling and vast sums of money will be spent nationally.

Your publication can be of great service to the industry by keeping this sore spot out in the open. Awaken the entire industry to the fact that we are being discriminated against and not let a few little exhibitors such as Earle and this writer bring out this unfair situation.

CALLS FOR SENSIBLE APPROACH

While writing this I just received notice that one of our publications will increase rates by about 5 per cent as of September 1. Everyone with a limited budget will have to start cutting back on space in order to absorb the increase.

A dignified, sensible approach to the problem may have results. More space at reasonable rates will kindle the spark into a flame to recapture the lost patronage that many are crying about.

E. J. MELNIKER

President,
Coral Way Auto Theatre,
Miami, Fla.

'Ace' Retitled 'Carnival'

NEW YORK—Paramount has chosen "The Big Carnival" as the final release title for "Ace in the Hole," starring Kirk Douglas and Jan Sterling, which has had several first run engagements under the former title.

Copper Drippings Drive To Aid Variety Clubs

WASHINGTON—Nathan D. Golden, head of National Production Authority's film division, recently announced that the film industry copper drippings salvage program had been "implemented" by a letter mailed on August 10 to the Motion Picture Ass'n of America, Allied, Theatre Owners of America, Theatre Equipment and Supply Manufacturers Ass'n and Theatre Equipment Dealers Ass'n, Film Carriers Ass'n of New York, IATSE, National Film Carriers, National Theatre Supply and Variety Clubs International.

These were organizations which, in a May 23 meeting with Golden and other NPA officials, pledged full cooperation with the program for copper and with other film industry conservation campaigns.

Golden pointed out that all money collected from sale of the drippings in each city would be turned over to the welfare fund of the local Variety Club. He also said that, "the success of this program may well insure the industry in getting enough copper coated carbons to maintain full operation."

Golden said that one of our most critical shortages was in copper and he explained that projector carbons used in theatres, studios and exchanges are often copper coated. The copper coating of projector arc lamps is melted and partially oxidized by the burning of the carbon. It is possible, he said, to salvage these copper drippings as residue.

Golden estimated a possible gain in the total copper supply through film industry conservation of as much as 100,000 pounds each year. This would, in turn, aid the industry in securing more projector arc lamps.

Each Variety Club welfare fund chairman will be responsible for the operation of the program in his area, Golden explained.

Theatre owners and projectionists will accumulate the drippings. Film carriers will pick up from houses they serve, and will turn collections over to theatre equipment dealers designated for each city or area. The latter, when more than 100 pounds and preferably several hundred pounds have been collected, will notify the local Variety Club welfare committee chairman.

The chairman will dispose of the drippings to authorized metal scrap dealers bidding highest, and the resultant funds will be added to Variety Club welfare money.

Hallmark to Distribute Its Pictures in Italy

HOLLYWOOD — Kroger Babb, president, Hallmark Productions, Inc., has announced that contracts have been signed for the distribution of the Hallmark product in Italy. The deal was completed in Rome by Hallmark's foreign sales manager, Tony Whitehouse, when he inked Prince Allessandro Tasca, Ardita Films S.R.L.

With the Hallmark product recently set for distribution in the United Kingdom through International Film Distributors and in Belgium and Holland through S.A. 5 Continents Film Distributing Co., Whitehouse is now negotiating in France and Germany prior to planing to South Africa to arrange a "blanket coverage" of that area of the world for Babb.

'People Will Talk' Wins National Review Honor

NEW YORK—"People Will Talk," 20th Century-Fox production written and produced by Joseph Mankiewicz starring Cary Grant and Jeanne Crain, has been given starred selected features rating, the highest honor of the National Board of Review, in the weekly guide to selected pictures.

"The Magic Face" (Col) and "Man on the Run" (Mono) were given selected features rating.

Shorts given special mention were: "Follow the Game Trails" (Para) and "Bandage Bait" (MGM).

COMING SOON!
JACK BRODER PRODUCTIONS
PRESENTS
"TWO-DOLLAR BETTOR"
JOHN LITEL · MARIE WINDSOR · STEVE BRODIE
"THE BASKETBALL FIX"
JOHN IRELAND · MARSHALL THOMPSON · VANESSA BROWN
"BRIDE OF THE GORILLA"
BARBARA PAYTON · LON CHANEY · RAYMOND BURR

CLOSE YOUR EYES...

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MOM & DAD

...then pick out any HALLMARK PICTURE and you'll have a DOOR SMASHER, WORLD BEATER for PROFITS.

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SIDEROAD • SECRETS of BEAUTY
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ROME • PARIS • LONDON • AMSTERDAM • STOCKHOLM

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Theatre Construction, Openings, Sales

CONSTRUCTION:

Edmonton, Sask.—W. S. Jucey has started construction of a theatre on the south side, which will seat 450.

St. John, N. B.—A 1,000-car drive-in has been started between Moncton and Shediac by Red Pope of Summerside, P. E. I., and Joe LeBlanc of Shediac.

Wishart, Sask.—Nick Sack is building a theatre here.

OPENINGS:

Ephrata, Wash.—Columbia Basin Theatres has opened the Lee Theatre here and will open the new Lake Theatre at Moses lake later. A drive-in is planned for early construction at the Soap Lake Y. Joph Lee has applied for NPA permit. The Lee has 750 seats.

Estevan, Sask.—The Starlight Drive-In, being built here, will accommodate 200 cars. It is being built by local businessmen.

Hooposton, Ill.—The Skyway Drive-In, two miles south on Route 1, opened recently, with Jack Butler as manager. It handles 500 cars.

Lakewood, Colo.—Opening is imminent for the Lake Shore Drive-In on Sloan's lake, West 17th, in this Denver suburb. There is space for 1,000 cars and seats for 300 walk-ins. It is owned by Civic Theatres.

Stamford, Conn.—August 30 was set for opening of the 1,200-seat Ridgeway Theatre in a new shopping center.

SALES:

Athens, Tex.—Roy Parnell has sold his interest in Athens Amusement Enterprises which operates three theatres here. He sold his half interest to Willie Henry. Owen Killingsworth is manager.

Vancouver—Jack Stone has sold his 450-seat Park Theatre at White Rock on the Washington state border to J. Petrovitch.

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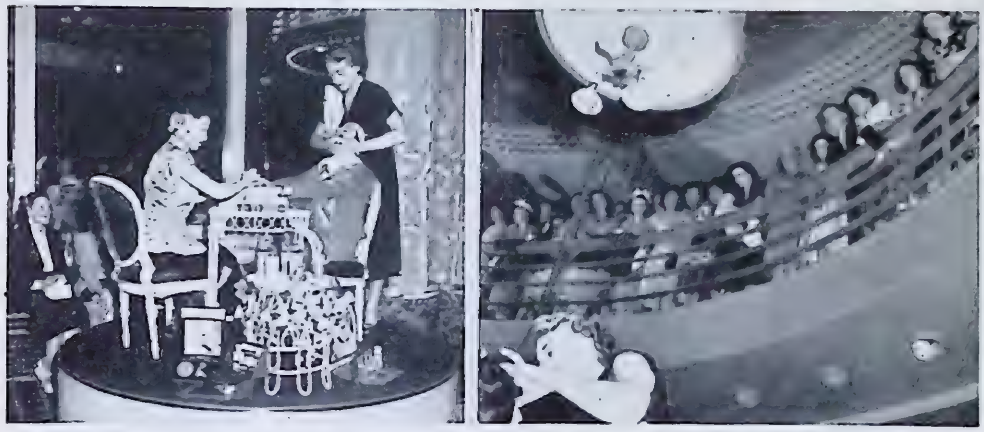
CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE Showmandiser SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

Beauty Clinic Is Staged In Lobby For 'As Young'



Women patrons look down from the mezzanine (right) of the University Theatre in Toronto as a complete Richard Hudnut beauty treatment is given in the lobby to another patron.

The campaign waged in Toronto for "As Young as You Feel," utilizing the cooperation of Richard Hudnut, Ltd., was so successful that it has resulted in a large-scale Canadian tieup with the cosmetic company. Arrangements were made by Fred Trebilcock, manager of the University Theatre, for Richard Hudnut to stage a beauty clinic in the lobby of the theatre during the run of the film. Each evening two women were selected from the audience to receive a complimentary, compete personalized makeup, while every woman attending the theatre received a gift of Du Barry Sophisticreme.

Special cards announcing the engagement of the film and the beauty clinic were displayed in beauty salons and drug stores fully two weeks in advance of the playdate.

Capacity audiences at the theatre throughout the run prompted the arrangement of a full-scale tieup with Richard Hudnut to take effect in all key cities throughout Canada.

Grip-Gauge Machine Collects Pennies for 'Feel'

Street ballyhoo, radio tieups and several novel promotions were effected by Charles Graziano, manager of the Paramount Theatre in Syracuse, to spark his campaign for this picture. He promoted a strength-testing machine from an amusement company and placed it out on the sidewalk in front of the theatre. It could be operated by inserting one cent in a slot, and the sign on it read: "Are you 'As Young as You Feel'? Test your strength, then relax at the Paramount and see Monty Woolley and Thelma Ritter in, etc., etc."

The machine was out for a week in advance with a starting date, then sniped on opening day to read, "Now playing." Over 1,500 persons stopped to play the machine, judging from the pennies collected, and the funds were turned over to the Syracuse cancer fund.

A tieup with radio station WSYR which airs Monty Woolley's show, the Magnificent Montague, netted 60 spot announcements during the week prior to playdate. The deal was squared by the theatre running a title strip with the regular trailer plugging the radio program.

The Golden Age club of the Salvation Army is comprised of people over 65 years of age. Graziano invited these old folks to a showing of "As Young as You Feel," getting a fine newspaper break as a result, aside from his personal gratification. He received a warm thank-you note from the director of the club.

For the co-feature, "Hollywood Story," Graziano promoted a radio contest on station WNDR, inviting listeners to submit a list of pictures in which such oldtime stars as Francis X. Bushman and William Farnum have appeared. The person sending in the longest list received ten theatre passes; the runnerup, five, and the third winner, two.

Utilizing the Max Factor makeup tie-in, Graziano had counter cards made with a still and appropriate copy plugging the picture and playdate. The cards were planted in Woolworth's, Grant's, Kresge's and McCrory's.

Movie Reign

Need a rain-maker in your town? Ask the local Chamber of Commerce to invite us to spend our vacation in the vicinity. We guarantee it will rain—copiously. It has been ever thus; each year we leave on our holiday in the midst of drought. That's the signal for the sun to scram. Then comes the rain—everything from a miserable, penetrating drizzle to a cloudburst.

If only the resort concessionaires and baseball magnates knew they would gladly give us an all-expense trip to Honolulu. That might be a nice change from Leonia, N. J.—just 45 minutes from Radio City.

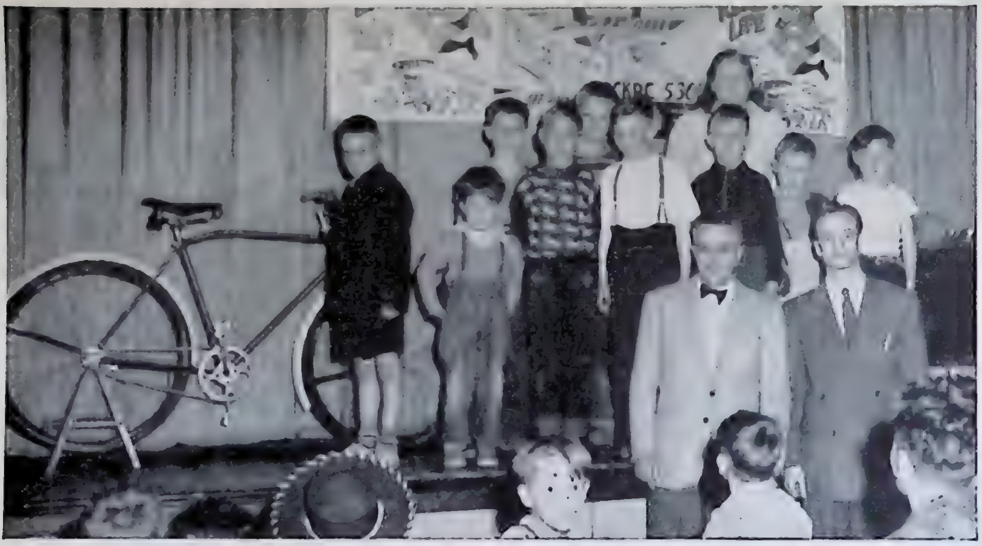
There isn't even a movie in Leonia. Our main indoor divertissement, therefore, has been traveling through the county taking in pictures we missed previously, some by accident, others by choice.

Normally we catch about three pictures a week on the average. In the past ten days we've seen 40 features plus a couple hundred cartoons and an assortment of westerns which the managers chuck in to catch the small fry trade during the matinee. That's an average of two shows a day and we're sure glad for double features and multiple changes.

We get in on the cuff, of course, but between bus fares, the tax on admission and the service fee, we're not ahead much on the deal. We have also been swelling the concession take around Bergen county. Par for one show is three ice cream sandwiches, two Almond Joys and a box of popcorn.

(Continued on next page)

Bread Wrapper Gimmick Quickens Kid Matinees and Bakery Sales



Cy Brownstone, enterprising manager of the suburban Elm, Winnipeg, Man., has just concluded a profitable 15-week exploitation and business booster for his Saturday matinee shows.

Having booked "The Adventures of Superman," a 15-chapter serial, Brownstone arranged a cooperative campaign with General Bakeries, assuring the general manager, C. McKay, of a substantial increase in bread sales, particularly in the Elmwood territory, where the Elm is situated. Since General Bakeries was sponsoring a transcribed radio show embracing the "Adventures of Superman," Brownstone acquired free radio spot announcements on this program weeks in advance of the inauguration of the tie-in. Prizes worth $100 were contributed by the bakery in the deal. Kiddies were required to save bread wrappers and bring them weekly to the theatre. The child with 100 per cent attendance during the run of the serial and the largest number of bread wrappers turned in, received the grand prize, a CCM bicycle.

Nine other prizes were also available to the kiddies who also had 100 per cent attendance records and brought smaller numbers of wrappers. These prizes consisted of roller skates, table tennis sets, baseball mitts, scooters and various other enticing games and toys. Besides the radio spots, lobby displays, bakery truck banner announcements, grocery store counter displays, newspaper advertising and stage announcements were used.

Prizes were presented on the Elm stage by McKay. He voiced complete satisfaction with the results of the campaign.

Brownstone is the man at the right in the photo, with McKay at the left. The stage scene shows the prize winners.

Operates at a Loss But Makes Friends

Public relations is a long range project as practiced by W. Varick Nevins, owner-manager of the Campus Theatre, Alfred, N. Y. When the local college is open, the theatre operates as a profitable enterprise, but during the summer Nevins sustains a loss in order to operate the theatre for a skeleton crew which maintains the school buildings while the student body is on vacation.

Nevins feels the loss is justified since the summer population is instrumental in promoting attractions and in stimulating word-of-mouth publicity in the fall and winter months.

Increased costs of operation will require that the theatre raise its admission slightly next September. In order to be honest with his patrons, the September admission schedule is being advertised well in advance. Also, Nevins is offering the home town folks an opportunity to buy tickets at the lower price after the increase is in effect.

These business ethics might not be practical in some situations, but at Alfred they have paid off with many manifestations of the people's loyalty to the Campus.

Movie Reign

(Continued from preceding page)

Seeing so many pictures in a lump, as as it were, is giving us a newer perspective on the quality of motion pictures. They're improving, all right. We were beginning to think the recent upsurge in business was due to exploitation alone. If it isn't, it's probably due to the fact that Hollywood is doing something material to meet the challenge of outside competition. They're producing better pictures and we're not referring to the occasional standouts like "Show Boat" or "David and Bathsheba" which we squeezed in between a couple of double features.

The obvious conclusion one draws is that Movies ARE Better Than Ever. Furthermore, they are my favorite entertainment—especially during vacation time. So let it rain.

—Chester Friedman

Newspaper in Albany Publishes 12-Page Section on 'Alice'

For "Alice in Wonderland" at Fabian's Palace in Albany, N. Y., the Times-Union issued a 12-page supplement on the Monday preceding the Tuesday opening, carrying stories and advertising tieups on the Disney picture. A water-coloring contest for cash and merchandise prizes and free tickets was arranged by Manager Alex Sayles in a tieup with the newspaper. First award was $50, plus an original color drawing autographed by Disney. Each advertiser in the supplement offered a prize to the boy or girl who sent in the best coloring on any single page.

A first-page story in the tabloid extra told of the premiere at the Palace in 1937 of "Snow White," which broke all house records. "Pinocchio" followed in 1940, but it did not reach the "Snow White" popularity. "Bambi" clicked at the Palace in 1942. The year 1946 saw two Disney features presented in the 3,650-seat house, "Make Mine Music" and "Song of the South," the latter featuring humans as well as cartoon characters. In 1948 the Palace screened "So Dear to My Heart" and in 1949, "Ichabod and Mr. Toad."

Hard-to-Tie-Up Stores Help in Providence

Dave Levine, manager of the RKO Albee, staged one of the most pretentious tieup campaigns seen in Providence, R. I., on behalf of "Alice in Wonderland," by soliciting the support of local stores which seldom if ever tie up with theatres in such promotions.

The usually staid and conservative Boston store gave excellent cooperation, allotting liberal space in their own feature advertisements to the theatre-store promotion. The program was headlined by the offer of free tickets to the Albee with every purchase of RCA Victor "Alice in Wonderland" story book records. Store windows along many of the principal streets gave liberal space to the promotion.

Considerable newspaper space was utilized by many local department stores, and record shops. Additionally, thousands of flyers were passed out emphasizing the complimentary ticket deal. The city and surrounding towns were papered with posters and banners, while many of the leading restaurants used "Alice" imprints on their menus.

Display Atop Marquee Stops Passersby

A sock display on "The Great Caruso" that had not only passersby but cars stopping to take a look, was effected by Norm Shepherd, manager of the Holland Theatre, Bellefontaine, Ohio. Shepherd took two three-sheets, mounted them on white cardboard and attached them to the upright above the marquee. Illuminated by two 500-watt bulbs and two 250-watt spotlights, the entire street was aglow. The stunt created lots of talk.

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Reading Bank Puts Out Lucky Bucks For 'All the Way'

A contest announced on the front page of the Reading Shopping Bulletin was one of many promotions used on "He Ran All the Way" at the Colonial in Reading, Pa. The campaign was handled by Manager Larry Levy and Bill Shirley, United Artists exploiteer.

A box on the front page announced that subsequent pages of the Bulletin carried cuts of three famous love teams of the screen, with a brief description of pictures they have appeared in as a clue. The first 25 persons correctly identifying the stars each received a pair of guest tickets.

Levy promoted a cooperative newspaper ad from Harvey's men's wear shop, tied in with a lucky buck contest. The Berks County Trust Co. placed 2,500 brand new $1 bills in circulation. The ad specified the serial numbers and announced that the first ten persons to present any such bill at Harvey's could claim valuable gifts. These included jackets, slacks, sport shirts, belts, ties, etc. The next 100 persons holding "lucky bucks" received passes to the Colonial.

Five thousand simulated election sign cards, with a cut of John Garfield and full theatre credits, were distributed all over town. The words "Primary" and "Select" were in bold type, with the full copy reading: "Our PRIMARY objective is your entertainment and comfort. That's why we strongly recommend that you SELECT John Garfield in etc., etc.

Small cellophane bags containing pretzels were promoted from a Reading pretzel firm, with the sponsor's ad on one side. The reverse side was imprinted with credits and the catchline "Here's a movie with a new twist." These were distributed at the theatre a week in advance.

Place mats illustrating Reading landmarks and points of interest were imprinted with a sketch of the Colonial and "He Ran All the Way" playdate information, and widely distributed to restaurants and cafes.

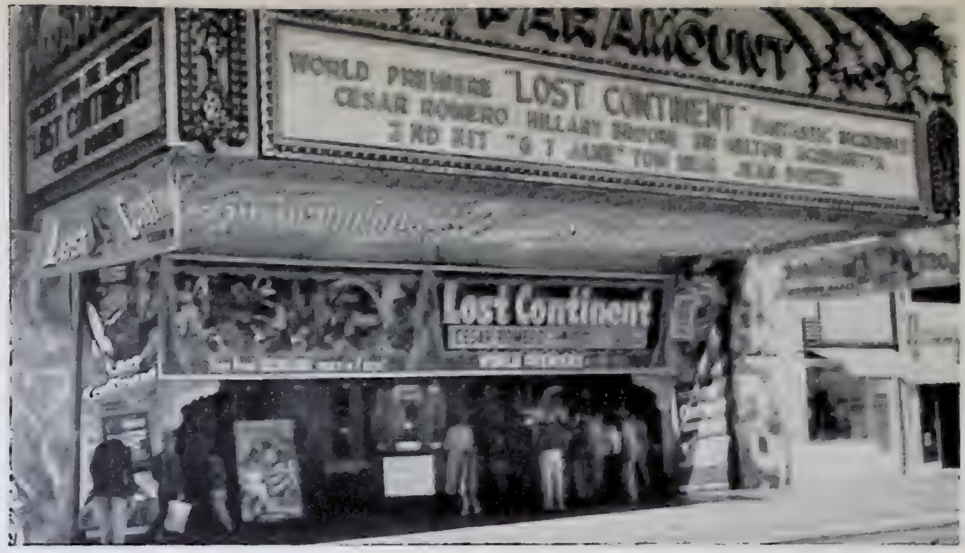
Readers and art were planted on all the Reading papers.

Sewing Machine Promoted At Asbury Park, N. J.

Dick Morgan, manager of the Paramount in Asbury Park, N. J., took advantage of the national tie-in with the Home Sewing Machine Co. to promote a machine for a giveaway on "He Ran All the Way." Morgan contacted the local dealer and obtained several sewing machines for exhibition in the theatre lobby along with the giveaway model. The store devoted window space to a display of the prize and an announcement of the giveaway, with full credits.

'Boat' Holdover Copy

Nick Brickates, manager of the Garde Theatre, New London, Conn., ran a special ad in the local dailies to announce the holdover of "Show Boat." Copy read, "Sorry, folks! We know you're waiting to see the new musical hit, 'On Moonlight Bay,' but New London has gone wild over 'Show Boat' . . . so . . . we're holding it over, etc., etc. P. S. 'On Moonlight Bay' positively opens Friday."



Effective use of the 15-foot valances and 40x60 scene enlargements, available in the merchandising package supplied by Lippert Pictures for "Lost Continent," is shown at the Paramount Theatre in San Francisco. The package has been tested at prerelease engagements in San Francisco, Seattle and Fresno, Calif. A teaser trailer, radio spot disks and TV trailers in various running times are included in the package.

Robert Galbraith, Winner Of Showmanship Honor

Among the recent winners of a BOXOFFICE Showmandiser Citation of Honor for meritorious showmanship was Robert C. Galbraith, manager of the Community Theatre in Yarmouth, N. S. The Community is a unit of the Franklin & Herschorn circuit in Nova Scotia and New Brunswick provinces of Canada.

Robert Galbraith

Manager Galbraith explains that the Yarmouth photographer who took this picture following a request from Chester Friedman, Showmandiser editor, mislaid the prints; hence its delay in reaching BOXOFFICE.

Galbraith writes the Citation "was one of the nicest awards I have ever received."

Full Page Co-op Ad

Ray Tubman, manager of the Capitol in Ottawa, Ont., promoted a full-page newspaper co-op layout for "Father's Little Dividend." Headline copy read: "Dedicated to Ottawa babies, present and future, in conjunction with the showing of 'Father's Little Dividend' at the Capitol Theatre." The page was made up of eight display ads for children's wear and accessories. Each ad contained a clue to a Hollywood personality, and the first ten winners to identify the star received guest tickets.

Uses Duelist Ballyhoo

Bill Saxton, manager of the Majestic in Perth Amboy, N. J., had two booted, cloaked "cavaliers" armed with swords patroling downtown streets in behalf of "Cyrano de Bergerac." The ushers carried advertising cards on their backs and entertained small crowds at intersections with exhibitions of fencing.

Baby Photo Contest Exploits 'Dividend'

With the cooperation of neighborhood merchants, Sam Luton, manager of Savoy Cinema, Einfield, England, staged a baby contest in behalf of "Father's Little Dividend." A photographer took photos of all entrants without charge. A huge lobby board constructed from egg crates was used to display the photos and patrons were invited to ballot for their candidates as winners.

One merchant paid for the printing of 10,000 heralds and entry forms; another donated a silver loving cup for the winner and others provided merchandise awards for the six most beautiful babies.

The daily newspaper ran photos of the entrants with stories crediting the picture. Heinz Foods arranged for window displays in 16 shops tieing the products in with the picture at the Savoy. Other tieups arranged by Luton accounted for a total of more than 60 window displays.

'Moonlight' Quartets Fill Strand at Albany

The Strand Theatre in Albany, N. Y., had a standee audience for the finals of the quartet contest arranged to promote "On Moonlight Bay." Walter Scheff, WPTR baritone, emceed the 45-minute program, which started at 8 p. m. The former principal in "Brigadoon," he sang "Night and Day" and several other numbers, before introducing five quartets. A Schenectady male group won the competition, judged by applause registered on a meter. One unit was all-female; another, from the army recruiting station, was mixed. Prizes were awarded by Scheff and Gerry Atkin, Warner Theatres zone director of exploitation and advertising.

DRIVE-IN ENTRANCE & EXIT LIGHTS
40 inch, double-face or single, arrows right or left
DRIVE-IN THEATRE MFG. CO. [illegible] Baltimore
Kansas City, Mo.

'Rich' Radio Contest Is Based on Hit Tune

Lou Hart, manager of the Avon Theatre, Watertown, N. Y., cooked up a radio contest in behalf of "Rich, Young and Pretty," based on one of the hit tunes from the picture, "How Do You Like Your Eggs in the Morning?" The contest called for suggestions on various ways of serving eggs for breakfast. The three winners who submitted the best recipes received, in order, an automatic roaster oven, a waffle iron and a sandwich grill, all promoted by Hart from the local Westinghouse dealer.

The appliance firm further cooperated with a window display, a large newspaper co-op ad, and six one-minute radio spots to promote the contest.

The Hotel Woodruff, whose dining-room chef was one of the contest judges, exhibited the prizes in its lobby with a poster announcing the competition. A similar display was used in the theatre lobby.

Hart landed window displays in the town's leading music stores, a men's furnishings shop, and Whelan's drug store.

Displays Preview Opinions

Vaughn O'Neill, manager of the State in Cleveland, gathered comment cards from patrons who witnessed a sneak preview of "Show Boat" and displayed them on a special lobby board several weeks in advance.

Community Pride Exploited for Fine 'Caruso' Gross

A new approach in seeking assistance for his campaign on "The Great Caruso" was used by Howard F. Myers, manager of the Valencia Theatre in Macon, Mo. He contacted officials of the local Business and Professional Women's club and told them he would not bring such a great picture to Macon unless he could get their organization to sponsor it. Myers gave them the impression that he would book the picture only if they promised to get behind it and sell tickets.

Flattered by the implication that they wielded such influence in the town, they readily accepted and followed through with allout cooperation. The result was an excellent advance sale that contributed to one of the largest midweek takes for the summer.

Myers obtained a list of some 200 members of the county Better Music Concert Ass'n and mailed each one a personal letter, telling them the picture was sponsored by the Business and Professional Women's club and listing the shops where advance tickets could be obtained. In a chatty, friendly vein, he made a personal pitch for the picture and Mario Lanza, observing that he believed the citizens of Macon were quite metropolitan and would be sure to appreciate and enjoy such a fine picture.

In a newspaper advertisement, Myers specified that no children's tickets would be sold and that he would do his utmost to preserve absolute quiet during the performance of "The Great Caruso." Many mothers telephoned Myers saying they wanted their children to see the picture, whereupon he informed them that youngsters would be admitted only if accompanied by their parents and would have to buy adult admission tickets.

Business was gratifying for the two-day booking, and patrons stopped to congratulate Myers for bringing the picture to Macon, expressing the hope that they would see similar films at the Valencia in the future.

Hillbilly Quartet Put on Streets for 'Comin''

Four men dressed as typical hillbilly characters, complete with elaborate whiskers and corncob pipe, strolled through the streets of Port Arthur, Tex., as a ballyhoo for "Comin' Round the Mountain." The stunt was arranged by Fred Putnam, manager of the Strand. The men wore banners with playdate information and drew chuckles wherever they appeared.

Teaser envelopes containing dried chicken corn were imprinted and distributed throughout the business section of town. Copy on the envelopes read, "Strictly corn . . . but what a show! Bud Abbott and Lou Costello in etc., etc."

Putnam writes that he is a firm believer in the value of "cool" copy and never neglects to play it up. Valances and marquee are used to proclaim the air conditioned comfort of the theatre.

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Pack Island Theatre For Local Travelog

ST. JOHN, N. B.—The Community Theatre at Grand Harbor on Grand Manan Island was the scene for the final day of the six-day annual fair for the local hospital. A feature of the event was the screening of a travelog about the history of the border island by Mrs. Perry Allaby, a native of Grand Manan who is here on furlough from missionary work in India.

The Community was provided by Harry Cheney, owner-manager of the theatre which he opened several years ago. The theatre was jammed by patrons of the fair with all receipts going to the hospital.

Although on Canadian soil, Grand Manan is nearer the U.S. than the Canadian mainland. For its patronage, the Community regularly draws motorboat trade from the neighboring Maine shore.

Turpin-Robinson Picture Revives Fight Films

TORONTO—The success at many Toronto theatres of the championship fight picture of the bout in England between Randy Turpin and Sugar Ray Robinson, won by the former, has given new life to prize-fight films.

The motion picture of the recent heavyweight championship bout in the United States in which Jersey Joe Walcott knocked out Ezzard Charles has also proved popular. Prints were added to the programs at eight units of Bloom & Fine Theatres here for simultaneous showing. These theatres were the Beaver, Carlton, Century, Bellevue, Prince of Wales, Lansdowne, Vaughan and York.

Not so long ago, even the exhibitors themselves would not look at a fight film for free in a distributor's screening room.

Famous Players, Odeon Call Halts in Nanaimo

VANCOUVER—Famous Players Canadian had planned to build a 900-seat theatre at Nanaimo on Vancouver Island, but the project was shelved on account of steel shortages. The Odeon circuit also had plans for a theatre in Nanaimo but has now given up the idea with present restrictions in effect.

In the days of the coal mining boom, Nanaimo had five theatres, the Capitol, Opera House, Crown, Orpheum and Princess. Now the town, with a 17,000 population, has only two Famous Players theatres in operation, the Strand and Capitol—with a combined seating capacity of 1,264.

Woman Manager Named

VANCOUVER—Helen Bettles, formerly assistant manager at the Odeon Theatre in New Westminster, has been appointed manager of the Metro Theatre there. She succeeds Johnny Stobbart, who is now with a candy concern in Vancouver.

Spike Jones Signed

TORONTO—Spike Jones and his Musical Depreciation Troupe has been announced as a special attraction for the Canadian National exhibition for four nights, August 24-28.

Exhibitors in Ontario Making Video Survey

TORONTO—Serious study is being given to the prospective influence of television on the theatre business in Canada by a special committee of the Motion Picture Theatres Ass'n of Ontario in preparation for the annual convention of the national committee of Motion Picture Exhibitors Ass'ns of Canada at Montreal next month.

The Ontario committee, under the chairmanship of H. C. D. Main, discussed the question of television for use in theatres as well as a competing medium at a full-dress meeting this week. Those who took part in the discussion included President J. J. Fitzgibbons of Famous Players, President L. W. Brockington of Canadian Odeon, President Ben Freedman of Allied Independent Exhibitors, George Cuthbert of General Theatre Supply Co. and Hyman Golden of Perkins Electric Co.

Another meeting has been called for a further interchange of information and opinions which will be incorporated in a report to be presented by Main at the Montreal convention September 24-26.

The start of TV broadcasting in Canada by Canadian Broadcasting Corp. is not expected to get under way at the first two points, Toronto and Montreal, until the fall of 1952.

French Film Distributor Tells Montreal About TV

MONTREAL—Gustave Jiff of Paris, president of the national federation of film distributors in France, is in Montreal to confer in his capacity as administrator of the Compagnie Cinematographique Canadienne de Paris with J. A. Deseve, president of France Film Co.

Jiff described the French motion picture industry as flourishing and said pictures produced this year, such as "Justice Est Faite," have taken "all the honors imaginable" in all recent film festivals. France, he said, has always understood the importance of the film industry as a medium of culture and bringing nations together. Relations between the film producers and television producers in France were described as good.

Contest Winner in Film

MONTREAL—Nicole Germain, a French Canadian film star, and Janine Fluet, winner of third prize in the recent "Miss Cinema" contest, have been signed for important roles in Quebec Productions' forthcoming picture, "Le Rossignol et les Cloches" (The Nightingale and the Bells).

MONTREAL

James Pearson, 20th-Fox salesman, was taken suddenly ill the other day and admitted to the Rose Memorial pavilion of the Royal Victoria hospital. His condition is reported favorable. Arthur Quintal, booker, substituted for him on a sales trip to the Gaspe peninsula . . . Tony Ronicar, public relations officer of Warner Bros., came to Montreal for exploitation work on "Captain Horatio Hornblower" . . . Mrs. Lottie Roher, wife of the president of Peerless Films, is spending her annual holiday in the Laurentians. Jack Roher and his family will move here in the fall from Toronto and reside permanently.

Theatres in the French-speaking section of the city are concentrating on Parisian pictures. Currently showing are "Le Mystere de la Chambre Jaune" and "Manon" at the St. Denis, "Souvenirs Perdus" at Cinema de Paris, "Docteur Louise," "La Veuve et l'Innocent" and "Le Beau Voyage" at the Arcade, "Seraphin" and "Les Deux Combinards" at the National, "Passion Immortelle" and "Le Justice de la Sierra" at the Champlain, Mercier, Cremazie and Villeray; "Perdu dans les Tenebres" and "La Vie Recommence" at the Electra and "L'Aventure Vient de la Mer" at the Passe-Temps . . . French-speaking fans are mourning the sudden death in Paris of Louis Jouvet, who was a favorite with Montreal audiences. The star was engaged recently to return here next spring with a new repertoire.

Children are being admitted by a special concession of the provincial government to view "Alice in Wonderland" at the Palace, which advertises "Bring the whole family" for the Walt Disney film. Juveniles under 16 are customarily prohibited by law from attending motion picture theatres in Quebec province . . . Outdoor amusements have been under a cloud recently, with rain interfering with their production and causing postponement of some offerings . . . "On the Riviera" opened at Loew's and another Danny Kaye starrer, "Up in Arms," is being shown at the Empress, a Confederation Amusement house in Notre Dame de Grace.

La Presse, Canada's leading French-language daily, quotes a prominent film critic in its theatrical columns, saying: "After having seen television, I am convinced that there will always be films on the cinema screens" . . . Filmrow staffs are still depleted by holidays. Eileen V. Brennan, head booker at Warner Bros., is vacationing at Rawdon; Therese Stannett, Paramount contract clerk, is at Lake St. John; Marguerite Corbeil, niece of Arthur Larente, manager of Peerless Films, sailed on the Franconia for a two-month visit to Europe; Harry Cohen, manager of RKO, sent the staff a postcard from his Miami vacation; Arthur Bell, assistant booker at RKO, is on holiday in New York City and Albert Blondin, manager of the York Theatre, spent a week at his summer residence at Como, Quebec, and then took his family on a motor trip to Frewsburg, N. Y. The York is a west end St. Catherine street unit of United Amusement Corp.

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VANCOUVER

Tommy Boudreau of the Vogue Theatre is pinch-hitting as manager of the Cambie Theatre while Alex Myers is on vacation . . . Gay Carl, secretary at the Paradise, is back from a holiday at Portland, Ore. . . . Ethel Havercroft of the Park returned from a southern California vacation . . . Frank Marshall, manager of the Lux and coach of a girls softball team, is proud of the team, which won the local and is now in the finals of the British Columbia softball championship.

Frank Hodd, longtime booth worker at the Windsor, died after a long illness in Shaughnessy Military hospital. He was a World War I veteran, aged 63 . . . William Shelly, a leading citizen of Vancouver and father of Leon Shelly, president of Shelly's Film Studios in Toronto, died in his 73rd year.

Tish McLeod, daughter of Roy McLeod, manager of the Hastings, has returned to New York after a short holiday. She will rejoin the Radio City Music Hall stage ballet troupe . . . Phil Harris and Alice Faye are on a fishing trip at Campbell river on Vancouver Island . . . Edward Bickle, who operates four theatres in the Courtney-Cumberland district of Vancouver Island, and who is also the owner-publisher of the District Free Press, won two Canadian Newspaper Ass'n awards for the best all-around paper with a circulation of 2,000-3,000 and the best editorial page. Bickle is the oldest active exhibitor in British Columbia, now more than 80 years old.

The Lethbridge, Alberta, Lions club will fight a gambling charge laid by the RCMP for running "jungo," a bingo-type game, at the Drive-In Theatre near the town. Fred Levitt, the outdoor theatre's manager and also a member of the Lethbridge Lions, said all funds received from "jungo" were to be used for community service work in the zone. No games such as bingo are allowed in British Columbia theatres under the law.

A business publication editor declared, "The man who is so busy that he does not have time to read his tradepapers is like the man who was so busy chopping wood that he didn't have time to sharpen his axe."

Rae Sinclaire of 20th-Fox has moved over to Columbia Pictures as cashier. She was replaced by Vera Maneluik . . . Gus Hoeck has resigned from the Lux Theatre staff to enter other business . . . Cliff Denham, manager of Famous Players' Royal Theatre in Victoria, is a real veteran in show business. He started in 1904 at the Vancouver Opera House, a legitimate theatre, and has been with FPC for the last 28 years as manager of the Dominion, Capitol and Royal—all in Victoria.

Viki Wright, former cashier at the Plaza here, is now at the Garrick Theatre in Winnipeg . . . Shirley Wilson, manager of the Perkins Electric Co., is back from vacation and has moved into his new and larger quarters a block from Filmrow . . . Jack Reid and Lou Segal of the JARO exchange will attend a Canadian sales meeting in Toronto the first week in September . . . Going or coming from vacations are Gordon Dalgleish of the Park Theatre, Jack Senior of United Artists, Frank Troy, Confections, Ltd.; Charlie Backus, Empire-Universal; Bernice Walls of the Orpheum, Frank Marshall of the Lux, Barbara Gray, 20th-Fox; Sidney Walker, RKO; Lyle Kinney of the Oak, Lou Karp, Famous Players booker; Anne Thompson of the Park and Betty Wynne from the Odeon district office.

Toronto Offerings Up in Cool Weather

TORONTO—The leading theatres here continued to do nicely at the boxoffice with a spell of cool weather, the list including five extended engagements, with "The Browning Version" being held for a 14th week at the Hyland. "On Moonlight Bay" earned a third week at Shea's and the Eglinton while "Teresa" equaled average at both the University and Nortown in its second week.

(Average Is 100)

Biltmore—**Jungle Book** (UA); **Pride of the Bowery** (Mono), reissues	90
Fairlawn—**The Secret of Convict Lake** (20th-Fox), 2nd d. t. wk	100
Hyland—**The Browning Version** (JARO), 14th wk.	85
Imperial—**Alice in Wonderland** (RKO), 2nd wk	105
Loew's—**He Ran All the Way** (UA)	110
Odeon—**Cyrano de Bergerac** (UA)	105
Shea's and Eglinton—**On Moonlight Bay** (WB), 3rd wk.	80
Tivoli and Capitol—**Only the Valiant** (WB); **Sealed Cargo** (RKO)	95
University and Nortown—**Teresa** (MGM), 2nd wk.	100
Uptown—**Strictly Dishonorable** (MGM)	110
Victoria—**San Francisco** (MGM)	95

Tourists Help Vancouver Offset Summer's Lures

VANCOUVER—With the intense competition from summertime's outdoor inducements offset somewhat by the seasonal influx of vacationers from all parts of the country, first runs are taking in revenue that ranges from poor to excellent. "Show Boat" in its third week, a moveover of "The Great Caruso" and "That's My Boy" were all in the excellent category and all are holding over, doing business reminiscent of the "good old days."

Capitol—**Show Boat** (MGM), 3rd wk	Excellent
Cinema—**Kind Lady** (MGM); **Half Angel** (20th-Fox)	Good
Dominion—**The Great Caruso** (MGM), 5th d. t.	Very good
Hastings—**Dick Turpin's Ride** (Col), plus stage show	Average
Orpheum—**That's My Boy** (Para)	Very good
Paradise—**13 Rue Madeleine** (20th-Fox); **Show Them No Mercy** (20th-Fox)	Fair
Plaza—**The Dark Man** (JARO); **Little Big Horn** (LP)	Fair
Strand—**Night Into Morning** (MGM); **Three Daring Daughters** (MGM)	Fair
Studio—**La Traviata** (Col), 9 days	Good
Vogue—**The First Legion** (UA), 4 days	Poor

Custard on Theatre Menu

ST. JOHN—At the Armview, one of the newer theatres in Halifax and located near the Armdale suburban line, Malcolm Walker, the owner, has deviated from the accepted lobby sales routine to install a machine serving frozen custard. It is coin-operated. This has been added to packaged candies of all kinds, ice cream bars, nuts, soda pop, etc. The location is close to the northwest arm of Halifax harbor, a salt water pleasure spot, and uses a lighthouse as its trademark.

Hockey Club Drops Radio

OTTAWA—The Senators Hockey club of the Senior league in eastern Canada has decided to drop radio broadcasts of all games during the coming season because of detrimental effect on attendance.

Manager Disappears From London, Ont.

LONDON, ONT.—Kenneth Johnson, 40-year-old manager of the Odeon Theatre, disappeared after arising at 4 a. m. at his home here. Two days later his new automobile was found abandoned at Windsor, not far from the river tunnel leading to Detroit.

According to police, the Odeon Theatre accounts were in proper order and a deposit of $1,700, representing the previous day's receipts, had been made by Johnson at the bank. No evidence of foul play could be found.

Johnson, who is a married man with a family, has been with Odeon Theatres for ten years. He had been manager of the Palace at Galt before being transferred to Guelph where he opened the new Odeon. Several months ago, Johnson was appointed manager of the London Odeon in succession to James Hardiman, promoted to the Toronto head office. Mrs. Johnson called police when her husband failed to return at night after a presumed day at the theatre.

OTTAWA

William Cullum has returned to his post as assistant manager of the Famous Players' Capitol, although he had made preparations to go into the insurance business. He has been spending his holidays at Pontiac bay on the Quebec side of the Ottawa river . . . In the renovation of the Capitol, 1,133 seats are being removed from the balcony by Canadian Theatre Chair Co. of Toronto for replacement by new-type chairs.

A robbery was discovered at the Westboro in the west end by Manager Ken Stevenson over the weekend. A checkup by Supervisor Frank Gallop revealed that $50 in petty cash had been taken by the robbers from a cabinet. The Saturday receipts had been removed from the theatre . . . Arrangements are being made for the teaming of the Imperial and Rideau for bookings, starting at the end of the month. The houses are units of 20th Century Theatres.

Advance advertising in the form of a teaser campaign has made its appearance in local newspapers for the opening of the new H. J. Ochs drive-in at Cyrville, the fourth in the local district. The first advertisements consisted of the letters "D.I.T." surrounded by scattered stars. The next step was the addition of the words "Star Top." The three letters, of course, stood for "Drive In Theatre" . . . Manager Ernie Warren had nice business for two weeks at the Elgin with "Cyrano de Bergerac" for first run engagement.

The death has occurred of Frank Gooden, a veteran member of the Ottawa local of the theatrical stage employes . . . Hyman Bessin, who recently acquired the Glebe from Canadian Odeon, and Casey Swedlove, who is associated with him, visited the Toronto exchanges to line up bookings for the 874-seat house beginning September 1.

Stage Actress in 'About Face'

Aileen Stanley jr., Broadway musical comedy actress, has been signed by Warner Bros. for the feminine leading role in "About Face."

MARITIMES

Timed with the organization of "big Little League" baseball in the Yarmouth area, Manager Ernie Hatfield of the Capitol Theatre booked a film on this type of baseball in the U.S. The showing was for one day only and Hatfield's efforts to hold the program over a second day failed because it was booked elsewhere. However, he was promised he could have it back at the first opportunity for another booking. The short is entitled "Big Little Leaguers." A local minister and priest have been leading the way as partners in the development of this boy baseball.

Green's Theatre in East Florenceville, N. B., is offering three changes a week with the only matinee on Saturdays at 2 p. m. There are two shows nightly at 7 and 9 and single bills prevail. C. Green & Sons of nearby Centreville is the owner of the house. They also manage the border operation, which they operate in conjunction with a sawmill and container plant. The two operations are about a mile apart.

Cup and saucer night is Saturday at the Armview Theatre in Halifax. On the first Saturday, each woman in the audience is given a coupon, and on the following Saturday night a cup and saucer are given. This theatre, which is one of the Walker chain, is located on the outskirts of the city and its location on "the northwest arm" is recognized officially by permanent use of the cut of a lighthouse in its daily advertising. Programs are changed thrice weekly and dual bills are permanent.

While on a trip east from his base at Calgary, Bill Guss, Alberta representative for MGM, visited his mother and brother in his old hometown of St. John . . . Borderland, a drive-in located just over the U.S. side of the line between Woodstock, N. B., and Houlton, Me., is changing bills three times a week and single bills are the rule. Shows start at dusk . . . Single features also prevail at the Valley Drive-In at Springhill, N. B., which changes three times a week. Admission is 50 cents per person, tax included, and children 12 and under are allowed free.

George Wright, a specialist in building drive-in theatres, took time out from directing the construction of a new theatre between Moncton and Shediac, N. B., to visit the Sydney district to look over an outdoor site. Last year, Famous Players Canadian considered a drive-in at a spot between Sydney and Glace Bay but this has never been implemented. Wright is building the New Brunswick Drive-In for Red Pope and Joe LeBlanc. Pope operates the Regent at Summerside and LeBlanc runs the Capitol at Shediac, both permanent theatres.

Mitchell Franklin, vice-president of the Franklin & Herschorn chain at St. John, recently made an inspection of a number of drive-ins in Maine. He made the trip by car and looked over outdoor theatres in both eastern and central Maine on a trip lasting four days. F&H has considered broadening out to include outdoor exhibition and they have given attention to a site in suburban St. John as well as one near Halifax. Both locations are on trunk roads.

The Strand Theatre in St. John held the first showing in the maritimes of the Walcott-Charles fight pictures. They were coupled with "Little Big Horn." The new lounge in this situation is being advertised as a meeting place for friends (including fight fans) . . . Baseball has lost considerable of its sting for Maritimes theatre boxoffices. This is attributable largely to the poor grade of baseball plus increased prices. There is not enough time now to get in a full nine-inning game from a start later than 6 p. m.

The Yarmouth theatres, the Capitol and the Community, are the only ones in the maritimes affected by television competition. The programs from the Boston television stations can be caught quite clearly at Yarmouth, including the interiors of the stores of Yarmouth radio dealers . . . The ventilating system of the Gaiety Theatre in Fredericton has been overhauled and improved under the direction of the owner, W. W. O. Fenety, a veteran exhibitor, who also operates the Capitol in Fredericton. The Gaiety's interior has been redecorated, too. It is on the main street and the Capitol is on a side street.

Joan Evans has joined Esther Williams and Vivian Blaine in the Technicolor musical, "Skirts Ahoy," an MGM film.

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U.S. Films Are 'A Bit of All Right,' Australian Showmen on Tour Say

From Southeast Edition

NEW ORLEANS—Two Australian theatremen plugged American motion pictures with the quaint expression, "They're a bit of all right." Harry Nagel and Irving Cook of Greater Union Theatres, Sydney, Australia, were here last week on a ten-week tour of the U.S. studying theatre operations.

While in town they inspected local film houses and exchanges, and were introduced around Filmrow by L. C. Montgomery, president of the Delta Theatres, operator of the Joy here.

Talking shop with the visitors was something of a novelty to people in the industry here. Montgomery was thrown off base when Cook inquired, "How many sessions do you have?"

"Translated into American," Montgomery explained, "it meant how many performances a day?"

Comparison of business methods disclosed some interesting contrasts, the Joy Theatre operator said. All Australian houses show double features. The pictures reach there around six months after American release. There are only evening performances except on weekends when shows open at 3 p. m. All shows are reserved seat performances.

One of the greatest difficulties, Nagel revealed, is government restraint on the industry. A certain number of licenses are issued for hotels and film theatres.

"When the quota is filled, no more permits are issued unless one of them closes," he added.

While this limits business, he explained, it gives those in operation a chance to realize a profit without overcrowding the industry. The country also suffers a shortage of manpower, electric power and development generally is slow. While neither of the visitors foresaw any great hazards in television, they expressed the belief that it would gradually become an adjunct to public entertainment as radio has done.

The theatremen are friends of Roy Braner, Columbia representative for Australia and the Pacific east.

While in this country, they will visit Washington, Philadelphia, New York, Seattle and San Francisco. Their itinerary includes Montreal, Quebec and Banff, Canada.

TORONTO

The Toronto Women's Press club entertained in honor of Mrs. Odette Churchill, British secret agent in France during the last war, at a luncheon in the Georgian room, the guests including President and Mrs. J. J. Fitzgibbons of Famous Players and Mr. and Mrs. O. R. Hanson. The guest of honor was the central figure in the plot of a feature, "Odette," last year.

Arch H. Jolley, executive secretary of the MPTO of Ontario, has arranged with the board of police commissioners for local exhibitors to hold Sunday midnight shows on the eve of the Labor day holiday, September 3 . . . Paul L. Nathanson, vice-president of Empire-Universal, was here before leaving for a holiday visit in Europe. He has been living in Montreal for months . . . With 20th Century-Fox Film Corp. in Toronto for the past dozen years, Charles J. Lynch has resigned to join the local sales staff of Gooderman & Worts Distilleries.

A former mayor of Oshawa and owner of the Marks Theatre there, Ernie Marks received congratulations on the occasion of his 50th wedding anniversary. Both Ernie and his wife gained first fame years ago as members of the Marks Bros. Stock Co. . . . Prior to their week's engagement, commencing August 27, at Loew's Uptown, managed by Gerry Collins, the Ink Spots played the Brant Inn at Burlington.

The Canadian franchise for the film of the Sugar Ray Robinson-Randy Turpin fight in England, which has proved a real drawing card in the theatres, was secured by I. H. Allen's Astral Films . . . Sarah Churchill, stage and screenplayer daughter of Britain's Winston Churchill, was featured in connection with the Miss Canada beauty contest at Hamilton but not as competitor. One of the judges was Leighton K. Brill, producer of the musical shows at Toronto's Melody Fair in the large tent at Dufferin racetrack.

Manager **Flo Simmons** of the Towne Cinema held "M" for second week, the art film fans going for it in a big way . . . Bill Weston has been acting manager of the Hyland during the vacation of Vic Nowe. In its 14th week, "The Browning Version" equaled the house record . . . The Odeon at St. Thomas played an unusual picture, "The Little Ballerina," as an added juvenile treat for the Saturday matinee program which was topped by "House on Telegraph Hill."

Stage Shows Launched By Vancouver Airer

VANCOUVER—The Cascades Outdoor Theatre near Vancouver has added stage shows to help out its film programs. Now that there are three drive-in theatres in the area, competition is keen for the boxoffice dollar.

To date, business at the drive-ins is tops and the record hot spell helped up the grosses this summer.

Five Airers Enrolled

TORONTO—Under the new policy of the Motion Picture Theatres Ass'n of Ontario, five more drive-in theatres have been admitted to full membership, making 15 in all. The latest to join are the ozoners at Peterboro, Cornwall, Brittania, Chatham and the Northwest Drive-In at suburban Weston. This is the first year in which the open-air theatres have been granted memberships.

ABC-Para. Company To Broadcast This Fall

From Eastern Edition

NEW YORK — The new American Broadcasting-Paramount Theatres, Inc., will start functioning some time early in the fall, if the Federal Communications Commission approves the merger which was voted by the stockholders of both companies.

Lawyers for both ABC and United Paramount Theatres have studied the legal angles of the plan and have advised the managements that they can't see any difficulties ahead. The Department of Justice has been asked to amend the antitrust consent decree so that new stock to be issued to ABC holders will not come under the voting restrictions of the trusteeship which now controls the shares of old Paramount Pictures stock owned by those who have not decided whether they want to hold the picture company or the theatre company stock.

THEATRES BEING DISPOSED

Just how the new company will operate will not be made public until the FCC approval makes the finalization of the merger possible. Leonard H. Goldenson, United Paramount president, told stockholders at their special meeting last month that theatre television would be only an additional attraction for films.

United Paramount is still disposing of theatres under the terms of the consent decree. Up to mid-May it had 604 wholly owned theatres and partial interests in 298 operating in 40 of the 48 states. Of these, 404 are owned in fee, 60 by ground lease and 528 on a leased basis. It must reduce its total theatre holdings to approximately 650. About 50 drive-ins are included in the holdings.

ABC has not paid a dividend since its separation from NBC, but its holdings are potentially important as a factor in the development of both radio and television. Radio constitutes about 50 per cent of the operations and income at present, and the television stations are in the black.

Lodge, Church Compete In Theatre Operations

WABANA MINES, NFLD.—This town has unusual competition in its theatres. The Gayety is owned and operated by Rev. Monsignor George Bartlett, pastor of the local Catholic church. The Opera House is owned and operated by the Loyal Orange lodge and has a member of the fraternal organization as its manager. R. R. Costigan has been manager of the Gayety.

Nightly film shows are held in each theatre. Father Bartlett also operates the local ice rink for skating and hockey each winter season and runs a bus service.

Wabana, which is on Bell island, is separated from the big island by a channel. It is the site of iron mines, the basic industry.

'Adult' Tag on Four Films

TORONTO—The Ontario board of motion picture censors has been classifying pictures as adult entertainment at the rate of one per week, the latest list containing "Women in Prison," "Frustration," "A Place in the Sun" and "Iron Man."

BOXOFFICE BOOKINGUIDE

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

And Baby Makes Three (Col)—Robert Young, Barbara Hale, Robert Hutton. This is very, very ordinary. It just will get by on midweek or a double. Pictures like this are not going to cure any ills for the exhibitor. Played Wed., Thurs. Weather: Good.—Bill Leonard, Leonard Theatre, Cedarvale, Kas. Small town and rural patronage. ***

Counterspy Meets Scotland Yard (Col)—Howard St. John, Amanda Blake, Ron Randell. Everyone is scared to death of this series, but the braver souls who don't shy away from a little "cops-and-robbers" now and then have found these first two offerings to be filled with interest and suspense. All comments were excellent. Business was normal for this double bill change. Played Fri., Sat. Weather: Hot.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Lorna Doone (Col)—Richard Greene, Barbara Hale, Carl Benton Reid. Good color and plenty of action make up for this one's not following the book. All patrons were satisfied, and this is the answer. Played Sun., Mon. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patrons. **

Mule Train (Col)—Gene Autry, Pat Buttram, Sheila Ryan. This is a good western and, of course, Autry does okay, but the comedian in these pictures is sure sorry. Played Fri., Sat. Weather: Hot.—Bill Leonard, Leonard Theatre, Cedarvale, Kas. Small town and rural patronage. ***

LIPPERT PRODUCTIONS

Return of Jesse James, The (LP)—John Ireland, Ann Dvorak, Henry Hull. I missed seeing it but receipts were good. I guess it was fair, from customer reports. Played Tues., Wed. Weather: Okay.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. ***

METRO-GOLDWYN-MAYER

Cause for Alarm (MGM)—Loretta Young, Barry Sullivan, Bruce Cowling. This was a very good show and priced right. Played Tues., Wed.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage. ***

Crisis (MGM)—Cary Grant, Jose Ferrer, Paula Raymond. There'll be a bigger crisis if the man who holds my mortgage finds out how much "we" lost on this. The trailer is perfect—if you're looking for material to haunt a house with. It scared the hell out of the few who take a chance on anything. The picture deserved better, as it is fair and could have been altered slightly and made into a whale of a comedy. Misery loves company so I hate to steer you from this one, but if you have this bought, start rolling now. Played Wed., Thurs. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

⊙**Great Caruso, The (MGM)**—Mario Lanza, Ann Blyth, Dorothy Kirsten. I see why this picture played 10 weeks in New York. It is wonderful—it couldn't have been better. I spent quite a bit extra advertising this picture but the gross was just average or a fraction above. I don't think patrons in small situations will appreciate this picture like they will in larger cities. Played Sat., Sun., Mon. Weather: Hot.—O. Fomby, Paula Theatre, Homer, La. Small town patrons. ***

Lady Without Passport, A (MGM)—Hedy Lamarr, John Hodiak, James Craig. Doubled with "Tale of the Navajos" (Col), two clinkers. The Navajo one was too long and boring. I made my changeovers in the middle of reels and couldn't tell the difference. Played Sat., Sun.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Small town and rural patronage. **

MGM Story, The (MGM)—Product documentary. You shouldn't look a gift horse in the mouth but if you still have this booked, it's getting awfully late and it doesn't measure up to "Some of the Best" entertainmentwise. I had many complaints about its being too much advertising and too long. Lots of them walked out. Thanks for trying, anyway, MGM. That's more than most of them are doing, and some liked it. Played Sun., Mon., Tues. Weather: Hot.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. ***

Modern Marriage (MGM)—Reed Hadley, Margaret Field, Robert Clarke. All of our advertising carried: "ADULT ENTERTAINMENT—NO CHILDREN ADMITTED UNDER 14." I played this Thursday only and we just about enjoyed capacity house. It was doubled with "Gypsy Fury" (Mono) but I didn't advertise that fact.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. ***

Pagan Love Song (MGM)—Esther Williams, Howard Keel, Minna Gombell. Don't let them fool you—this picture is plenty good. My only fault to find is that they don't make enough like it. We used special lighting effects and the picture was beautiful. Business and comments were good. Played Tues., Wed., Thurs. Weather: Warm.—L. Brazil jr., New Theatre, Bearden, Ark. Small town patrons. ***

More EHHS Contributors Meet in the Flesh

ANOTHER instance of EHHS contributors getting together in the flesh has come to our attention. Bob Walker of the Uintah Theatre at Fruita, Colo., writes:

"Mr. and Mrs. L. E. Palmer, owners of the Iris Theatre, Postville, Iowa, spent a few days recently in western Colorado. I have been corresponding with them for the past three years, due to comments made on the EHHS pages. They planned going fishing on Grand Mesa a few days and spending more time with us, but the altitude proved too much for Mr. Palmer's heart, so they had to come back to the valley and cut their trip short."

While we're glad to have been the means of promoting this beautiful friendship, we feel cheated that the Palmers have not contributed to EHHS. Can't you do something about that, Bob?

Maureen O'Hara Pleases 'Gay Blades'—and Him!

TRIPOLI (Para) — Maureen O'Hara, John Payne, Howard DaSilva. This swashbuckler was well received and we did about 15 per cent above normal for midweek. That Maureen O'Hara seems to intrigue my gay blades around here.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Rural and small town patrons. **

Painted Hills, The (MGM)—Lassie, Paul Kelly, Gary Gray. Skip this unless your gang just goes bats over Lassie. Mine doesn't. People called in purposely to avoid it. It is a second feature, at best, but okay for kids and dog-lovers. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patrons. **

⊙**Royal Wedding (MGM)**—Fred Astaire, Jane Powell, Peter Lawford. This is a good musical show in Technicolor which failed to do any extra business. I broke even on the engagement. Played Sun., Mon. Weather: Good. — E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. ***

Stars in My Crown (MGM)—Joel McCrea, Ellen Drew, Dean Stockwell. I can't seem to find the words to express myself about this one. All I can say is that this is one of the finest pictures that we have ever shown. It is a strange thing though—I couldn't get the clergy to come out and see it. Grosses were above average. Played Sun., Mon. Weather: Warm and clear.—George Pace, Post Theatre, Igloo, S. D. Ordnance worker patrons. ***

To Please a Lady (MGM)—Clark Gable, Barbara Stanwyck, Adolphe Menjou. He didn't please the ladies here, as I had subnormal business on this. Played Sat., Sun.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Small town and rural patronage. **

To Please a Lady (MGM)—Clark Gable, Barbara Stanwyck, Adolphe Menjou. For some reason or other this one didn't click as well as it should have, although we just about had our average on this one. I believe this one should have been played on the weekend, for action fans, and it would have taken in a lot more. Played Sun., Mon.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. ***

MONOGRAM

Hot Rod (Mono)—James Lydon, Art Baker, Gil Stratton jr. Here's a picture that's a natural for any town or any place. We had to cancel this one out before, and I ran into a lot of trouble with the public, so it was rebooked fast. This is one of the best pictures I've seen come from Monogram, and you won't go wrong on this one, as business was way above average. Played with an oldie from RKO, "Wagonmaster," on Thurs., Fri., Sat.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. ***

Lion Hunters, The (Mono)—Johnny Sheffield, Ann Todd, Morris Ankrum. We are well pleased with this Bomba series. Played Fri.,

(Continued on next page)

The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

Sat. Weather: Warm.—L. Brazil jr., New Theatre, Bearden, Ark. Small town patrons. • • •

PARAMOUNT

At War With the Army (Para) — Dean Martin, Jerry Lewis, Polly Bergen. This is another clinker by Martin and Lewis. Paramount is starting to make cheaper pictures. We had 93 minutes of yakity-yak. We made money on it, though. Played Sun., Mon. Weather: Warm and clear. — George Pace, Post Theatre, Igloo, S. D. Ordnance worker patrons. • • •

At War With the Army (Para)—Dean Martin, Jerry Lewis, Polly Bergen. We did much better than normal with this picture and it has restored our confidence somewhat in Paramount's product. Played Sat., Sun., Mon. Weather: Good.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Small town and rural patronage. • •

Branded (Para)—Alan Ladd, Mona Freeman, Charles Bickford. If you're in a small town in an action situation and can't get them in on this, then you had better call in the dogs. Color and Ladd meant SRO, the first in many a moon. Excellent picture. Played Sun., Mon. Weather: Hot.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage. • • •

Copper Canyon (Para)—Ray Milland, Hedy Lamarr, Macdonald Carey. This is a super-western in Technicolor which did good business and showed a profit. A big star, an action picture and Technicolor from a top studio are what it takes to get them in these days. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. • • •

Furies, The (Para)—Barbara Stanwyck, Wendell Corey, Walter Huston. The few that came liked it but it is another Paramount colossal that didn't do much here—and at high rental, too. Played Wed., Thurs.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Small town and rural patronage. • •

Great Missouri Raid, The (Para)—Wendell Corey, Macdonald Carey, Ward Bond. This is just an ordinary western—nothing to write home about.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage. • • •

Let's Dance (Para)—Betty Hutton, Fred Astaire, Roland Young. Never a dull moment in this—dancing, singing, music, talk, and lots of each but good. Also, it drew very well. Played Fri., Sat., Sun.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town, rural patrons. • • •

Sunset Boulevard (Para)—William Holden, Gloria Swanson, Erich von Stroheim. I bought this at a flat rate for a big picture and still it cost me 60 per cent. If I were a distributor, I'll be darned if I would let a small town take a beating on something there was no hope for him on. I had four compliments on it and everyone else gave me hell. Play it if you want to be a hero, but I'm betting you'll be sorry. Played Sun., Mon. Weather: Hot. — Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. • • •

Tripoli (Para) — Maureen O'Hara, John Payne, Howard DaSilva. Some had panned this picture but we did good business with it. Technicolor always draws extra here, too. Played Sun., Mon. Weather: Clear and hot. —Terry Axley, New Theatre, England, Ark. Rural and small town patronage. • • •

Union Station (Para) — William Holden, Nancy Olson, Barry Fitzgerald. This is an entertaining action picture which did better than average business and gave me a profit. It is not strong enough for Sunday. Played Tues., Wed., Thurs. Weather: Good.— E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. • • •

RKO RADIO

Ichabod and Mr. Toad (RKO)—Cartoon with voices of Bing Crosby, Basil Rathbone, Eric Blore. This did just what all Disney pictures do for me. I have quite a few kids and that's it. Played Tues., Wed. Weather: Hot. — Terry Axley, New Theatre, England, Ark. Rural and small town patronage. • • •

Law of the Badlands (RKO)—Tim Holt, Joan Dixon, Richard Martin. It is hard to buck television with these little 60-minute horse operas.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. • • •

REPUBLIC

North of the Great Divide (Rep) — Roy Rogers, Penny Edwards, Gordon Jones. Here is another good Rogers western in Trucolor. I doubled it with "Sing, Neighbor, Sing," which is very good for small towns. Although I can't say that I made a lot of money here, I did just slightly below last year's average, and still made a few bucks. It's going to be tough when Roy leaves Republic. I hope Rex Allen is a big draw by then. Played Fri., Sat. Weather: Warm. — Carl F. Neitzel, Juno Theatre, Juneau, Wis. Rural and small town patronage. • •

Scatterbrain (Rep)—Reissue. Judy Canova, Alan Mowbray. You just can't believe the business this gal pulled in, and did they love it! If you haven't used this in the last few years, make yourself some dough and some friends. Doubled with "A Lady Without Passport" (MGM) and played Fri., Sat. Weather: Hot.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage. • • •

Indians as Heroes Appeal to the Sioux

DEVIL'S DOORWAY, THE (MGM)— Robert Taylor, Louis Calhern, Paula Raymond. A picture right down our alley. It was made for our particular locality. The picture was a change from the usual pattern in that it gave the Indians a break, portraying them as heroes. A large number of Sioux Indians reside in this locality and a large number attended. Played Fri., Sat. Weather: Warm and clear.—George Pace, Post Theatre, Igloo, S. D. Ordnance worker patrons. • • •

Trigger jr. (Rep)—Roy Rogers, Dale Evans, Pat Brady. This is much better than the late Rogers westerns but business was way off, especially the adult trade. Played Tues., Wed. Weather: Hot.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. • • •

20th CENTURY-FOX

Black Rose, The (20th-Fox) — Tyrone Power, Orson Welles, Cecile Aubry. The title was agin it but it is a very good picture with plenty of action, beautiful color and scenes. Hot weather cooked it here. Played Fri., Sat., Sun.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage. • • •

Half Angel (20th-Fox) — Loretta Young, Joseph Cotten, Cecil Kellaway. Sunday was normal but Monday fell off. The bill did below average business. "Lucky Nick Cain" was co-featured. No complaints from the patrons that were faithful. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town and rural patrons. • •

I Can Get It for You Wholesale (20th-Fox) — Susan Hayward, Dan Dailey, George Sanders. This is a good comedy from the much read book of the same name. Business was good and I showed a small profit on the engagement. Played Tues., Wed., Thurs. Weather: Good. — E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patronage. • • •

I'd Climb the Highest Mountain (20th-Fox) —Susan Hayward, William Lundigan, Rory Calhoun. We held a screening for the business men of town and our ministers here more than did their share for us. They talked about it from the pulpit weeks before, so you can guess the outcome. We would like more like this one, Fox. Played Tues., Wed. — Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. • • •

I'd Climb the Highest Mountain (20th-Fox) —Susan Hayward, William Lundigan, Rory Calhoun. This is a wonderful movie—simple and homey, that my patrons loved. For some unknown reason, I did only average with it, although there was plenty of favorable talk both before and after the engagement. It's especially true in the summer that you can't predict what business will be. This is a perferred playing time picture that Fox can be proud of, and that we could use more like. Played Sun., Mon. Weather: Rain and windy. —Carl F. Neitzel, Juno Theatre, Juneau, Wis. Rural and small town patronage. • •

UNITED ARTISTS

My Outlaw Brother (UA)—Mickey Rooney, Wanda Hendrix, Robert Preston. This is a good action picture, better than I thought. We bought it right and came out okay with it. Played Friday. Weather: Good. — O. Fomby, Paula Theatre, Homer, La. Small town patrons. • • •

Trapped (UA) — Lloyd Bridges, Barbara Payton, John Hoyt. This is a good show of the action type, but failed to get them in on a midweek change with another feature. Played Tues., Wed. Weather: Rain and hot. —Terry Axley, New Theatre, England, Ark. Rural and small town patronage. • • •

Twin Beds (UA)—Reissue. Joan Bennett, George Brent. This is a good reissue comedy to run one or two days in the middle of the week. Played Tues., Wed., Thurs. Weather: Warm.—L. Brazil jr., New Theatre, Bearden, Ark. Small town patronage. • • •

UNIVERSAL-INTERNATIONAL

Abbott and Costello in the Foreign Legion (U-I)—Bud Abbott, Lou Costello, Patricia Medina. Business was below normal and I didn't blame the customers. A little of these guys goes an awful long way. Played Wed., Thurs.—Josef Nehring, Floodwood Theatre, Floodwood, Minn. Small town and rural patronage. • •

Mystery Submarine (U-I) — Macdonald Carey, Marta Toren, Robert Douglas. This is a nice, entertaining movie that pleased, but the very small attendance took the enjoyment out of it for us. They can't all be winners at the boxoffice and this is one of those borderline pictures—it may or may not be all right for you. Played Tues., Wed. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patronage. • • •

WARNER BROS.

Perfect Strangers (WB)—Ginger Rogers, Dennis Morgan, Thelma Ritter. This is just fair. It has a good cast and is well done but nothing to do. It is not up to WB's standard, in my opinion. It was sure a disappointment at the boxoffice. Played Sun., Mon., Tues. Weather: Hot.—Bill Leonard, Leonard Theatre, Cedarvale, Kas. Small town and rural patronage. • • •

Raton Pass (WB)—Dennis Morgan, Patricia Neal, Steve Cochran. This is a very good action picture that pleased everybody and really packed the place both nights. It has a fine story and I used that as my selling point in advance and had no kickbacks. Played Wed., Thurs. Weather: Good.—Virgil Anderson, C-B Theatre, Bucklin, Mo. Rural patronage. • • •

An interpretive analysis of lay and tradepress reviews. The plus and minus signs indicate degree of merit only; audience classification is not rated. Listings cover current reviews, brought up to date regularly. This department serves also as an ALPHABETICAL INDEX to feature releases. Numeral preceding title is Picture Guide Review page number. For listings by company, in the order of release, see Feature Chart.

REVIEW DIGEST

++ Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	A												
1168	Abbott and Costello in the Foreign Legion	(82)	Comedy	U-I	7-22-50	+	±	±	±	+	+	±	7+4−
1239	Abbott & Costello Meet the Invisible Man	(82)	Comedy	U-I	3-17-51	+	+	+	+	+	+	+	7+
	Abilene Trail	(64)	Western	Mono				±			−	±	2+3−
1271	According to Mrs. Hoyle	(60)	Drama	Mono	6-23-51	±	±	±		±			4+4−
1258	Ace in the Hole	(112)	Drama	Para	5-12-51	+	++	+	++	−	±	+	8+2−
1185	Across the Badlands	(55)	Western	Col	9-16-50	±		±	+	−	±	±	5+5−
1143	Admiral Was a Lady, The	(85)	Comedy	UA	5-13-50	±	±	+	±	+	±	±	7+5−
	Adventures of Captain Fabian	(..)	Drama	Rep.									
1233	Air Cadet	(94)	Com-Dr	U-I	2-24-51	+	±	±	+	+	+	+	7+2−
1224	Al Jennings of Oklahoma	(79)	Drama	Col	1-20-51	++	±	±	+	+	−	−	6+4−
1275	Alice in Wonderland	(75)	Fantasy	RKO	7- 7-51	+	+	++	++	++	++	±	11+1−
1186	All About Eve	(138)	Drama	20th-Fox	9-16-50	++	++	++	++	++	++	++	14+
1256	Along the Great Divide	(88)	West-Dr	WB	5- 5-51	++	±	±	++	±	+	±	9+4−
1202	American Guerrilla in the Philippines	(105)	Drama	20th-Fox	11-11-50	++	++	++	++	++	+	+	12+
	Angels in the Outfield	(..)	Drama	MGM									
1253	Apache Drums	(75)	Western	U-I	4-28-51	±	±	+	+	+	+	+	7+2−
1251	Appointment With Danger	(90)	Drama	Para	4-21-51	+	±	+	++	+	+	+	8+1−
	Arizona Manhunt	(60)	Western	Rep									
1267	As Young as You Feel	(77)	Com	20th-Fox	6- 9-51	±	+	±	+	+	++	±	8+3−
1213	At War With the Army	(93)	Comedy	Para	12-16-50	+	+	+	++	+	+	±	8+1−
	B												
1264	Badman's Gold	(56)	Western	UA	5-26-51	±			−				1+2−
1209	Bandit Queen	(70)	Western	LP	12- 9-50	+		±	+	+		±	5+2−
1223	Bedtime for Bonzo	(83)	Comedy	U-I	1-20-51	+	+	+	+	++	+	±	8+1−
1236	Belle Le Grand	(90)	Drama	Rep	3- 3-51	+	±	±	+	+	±	±	7+4−
1255	Best of the Badmen	(84)	Western	RKO	5- 5-51	+		±	++	+	±	+	7+2−
1203	Between Midnight and Dawn	(89)	Drama	Col	11- 8-50	+	±	+	+	±	±	+	7+3−
1131	Beware of Blondie	(66)	Comedy	Col	4- 8-50	±	=	+	+	+	−		4+4−
1277	Big Gusher	(68)	Adv-Dr	Col	7-14-51	+	±	±	±	+	±		6+4−
	Big Timber	(73)	Western	Mono			±	+		+		±	4+2−
1239	Bird of Paradise	(100)	Drama	20th-Fox	3-17-51	+	±	++	++	++	+	±	10+2−
1178	Black Rose, The	(119)	Drama	20th-Fox	8-19-50	++	+	+	+	++	++	++	11+
	Blazing Bullets	(51)	Western	Mono									
1201	Blazing Sun	(70)	Western	Col	11-11-50	+		±	+	+	+	±	6+2−
1224	Blue Blood	(72)	Drama	Mono	1-20-51	+	±	±		+	++		6+2−
1159	Blue Lamp, The	(84)	Drama	UA	6-24-50	+	±	+	±	±	+	+	7+3−
	Blue Veil	(..)	Drama	RKO									
1198	Blues Busters	(64)	Comedy	Mono	10-28-50	+	±	+	+	+	±	±	7+3−
	Bomba and the Hidden City	(71)	Drama	Mono				±		+	−	±	3+3−
1279	Bonanza Town	(56)	Western	Col	7-21-51	+			±	±			3+2−
1213	Border Outlaws	(58)	Western	UA	12-16-50	+		±	−				2+2−
1190	Border Rangers	(57)	Western	LP	9-30-50	+		±		+			3+1−
1181	Border Treasure	(60)	Drama	RKO	9- 2-50	+		±	+	±	±		5+3−
1179	Born to Be Bad	(94)	Drama	RKO	8-26-50	±	±	±	+	+	±	+	7+4−
1206	Born Yesterday	(103)	Comedy	Col	11-25-50	++	++	++	++	++	+	++	13+
1234	Bowery Battalion	(69)	Comedy	Mono	2-24-51	+	+	+		±	−	+	5+2−
1205	Branded	(95)	Western	Para	11-25-50	+	+	+	+	+	+	±	7+1−
1257	Brave Bulls, The	(108)	Drama	Col	5-12-51	++	±	++	++	±	+	++	11+2−
1184	Breaking Point, The	(97)	Drama	WB	9- 9-50	+	±	±	++	++	+		8+2−
1199	Breakthrough	(91)	Drama	WB	11- 4-50	±	+	+	++	++	++	++	11+1−
1281	Bright Victory	(97)	Drama	U-I	7-28-51	++	++	+	++	++		++	11+
1158	Broken Arrow	(93)	Drama	20th-Fox	6-17-50	++	++	++	++	++	++	+	13+
1219	Buckaroo Sheriff of Texas	(60)	Western	Rep	12-30-50	±		±	±	±	−		4+5−
1255	Bullfighter and the Lady	(87)	Drama	Rep	5- 5-51	+	+	++	++	++	+	++	11+
1178	Bunco Squad	(67)	Drama	RKO	8-19-50	±	±	±	+	+	+		6+3−
	C												
1215	California Passage	(90)	Western	Rep	12-23-50	+	±	+	±	+	+	±	7+3−
1217	Call of the Klondike	(67)	Drama	Mono	12-23-50	+	±	±		+		±	5+3−
1225	Call Me Mister	(95)	Musical	20th-Fox	1-27-51	+	±	++	+	++	+		8+1−
	Canyon Raiders	(54)	Western	Mono								±	1+1−
1270	Capt. Horatio Hornblower	(117)	Act-Dr	WB	6-16-51	++	+	++	++	++	++		11+
1166	Cariboo Trail, The	(81)	Western	20th-Fox	7-15-50	+	±	+	+	++	+	±	8+2−
1280	Casa Manana	(73)	Musical	Mono	7-21-51	−	−	±		−	±		2+5−
1189	Cassino to Korea	(58)	Docum	Para	9-30-50	+	±	±	++	+	+	+	8+2−
1280	Cattle Drive	(77)	Western	U-I	7-21-51	+	+	+	+	+	++	+	8+
1251	Cavalry Scout	(78)	Western	Mono	4-21-51	+	±	+		+	+	±	6+2−
1225	Cause for Alarm	(73)	Drama	MGM	1-27-51	+	+	±	++	−	+	±	7+3−
1195	Chain Gang	(70)	Drama	Col	10-21-50	±	−	±	−	+	±	±	5+6−
	Chain of Circumstance	(..)	Drama	Col				±					1+1−
	Cherokee Uprising	(57)	Western	Mono				±				±	2+2−
1267	China Corsair	(67)	Act-Dr	Col	6- 9-51	±	±	±	±	±		±	6+6−
1248	Circle of Danger	(85)	Drama	UA	4- 7-51	±	±	±	++	−	±	+	7+5−
	Cloudburst	(..)	Drama	UA									
	Colorado Ambush	(52)	Western	Mono				±		+		±	3+2−
1271	Comin' Round the Mountain	(77)	Comedy	U-I	6-23-51	+	±	±	++	±	±	±	8+5−
1220	Company She Keeps, The	(83)	Drama	RKO	12-30-50	+	±	+	±	−	+	±	6+4−
1167	Convicted	(91)	Drama	Col	7-22-50	+	±	±	±	+	+	±	7+4−
1172	Copper Canyon	(84)	Western	Para	7-29-50	+	±	+	+	+	+	+	7+1−
	Corky of Gasoline Alley	(80)	Comedy	Col									
1218	Counterspy Meets Scotland Yard	(67)	Drama	Col	12-23-50	+	±	±	±	−	+	±	6+5−
1175	County Fair	(77)	Drama	Mono	8-12-50	+	+	±	+	+	+		6+1−
1286	Crosswinds	(93)	Drama	Para	8-11-51	++	±		++				5+1−
1230	Cry Danger	(79)	Drama	RKO	2-10-51	++	+	++	++	+	+	+	10+
1247	Cuban Fireball	(78)	Com-Mus	Rep	4- 7-51	+	−	±	+	−	+		4+3−
	Cyclone Fury	(54)	Western	Col				±	±	−			2+3−
1204	Cyrano de Bergerac	(113)	Drama	UA	11-18-50	++	++	++	++	++	++	++	14+
	D												
1276	Dakota Kid, The	(60)	Western	Rep	7- 7-51	±	±	±	±		±		5+5−
1206	Dallas	(94)	Sup-West	WB	11-25-50	+	±	+	++	++	+	+	9+1−
1285	Danger Zone	(60)	Drama	LP	8-11-51	+		±		±		±	4+3−
1176	Dark City	(97)	Drama	Para	8-12-50	+	±	++	++	++	+	+	10+1−
	Dark Highway	(..)	Drama	RKO									
1288	Darling, How Could You!	(96)	Comedy	Para	8-18-51	±	−			±			2+3−
1253	Dear Brat	(82)	Comedy	Para	4-28-51	+	±	±	±	±	±	±	7+6−
1197	Deported	(88)	Drama	U-I	10-28-50	+	±	+	±	−	+	+	6+3−
1175	Desert Hawk, The	(78)	Drama	U-I	8-12-50	++	±	±	±	+	±	±	8+5−
1164	Destination Moon	(87)	Drama	UA	7- 8-50	+	+	++	±	+	++	±	9+2−
1144	Devil's Doorway	(84)	Drama	MGM	5-13-50	±	±	±	+	−	+	+	6+4−
1229	Dial 1119	(75)	Drama	MGM	2-10-51	+	±	+	+	++	+	±	8+2−
	Disc Jockey	(..)	Musical	Mono									
1207	Double Crossbones	(76)	Com-Mus	U-I	12- 2-50	+	−	±	±	+	+	+	6+3−
1220	Double Deal	(65)	Drama	RKO	12-30-50	±	±	±	+	+	±		6+4−
	E												
1174	Edge of Doom	(99)	Drama	RKO	8- 5-50	+	±	+	++	++	++	+	10+1−
1201	Emergency Wedding	(78)	Comedy	Col	11-11-50	+	±	±	+	+	±	±	7+4−
1226	Enforcer, The	(88)	Drama	WB	1-27-51	+	+	++	++	+	±	+	9+1−
1262	Excuse My Dust	(82)	Mus-Com	MGM	5-26-51	+	+	++	+	++	++	+	10+
1207	Experiment Alcatraz	(58)	Drama	RKO	12- 2-50	±	−	±	±	−	±		4+6−
1172	Eye Witness	(104)	Drama	UA	7-29-50	+	±		+	±	+	+	6+2−
	F												
1258	Fabiola	(96)	Drama	UA	5-12-51	++	±		++	−	−	+	6+3−
1188	Farewell to Yesterday	(90)	Docum	20th-Fox	9-23-50	+	+	+	+		++		6+
1233	Father's Little Dividend	(82)	Comedy	MGM	2-24-51	++	++	++	++	++	++	++	14+
	Father's Wild Game	(61)	Comedy	Mono			±			+			2+1−
1271	Father Takes the Air	(61)	Comedy	Mono	6-23-51	±	−	±		±	±		4+5−
1247	Fat Man, The	(77)	Mys-Dr	U-I	4- 7-51	±	±	+	±	±	+	±	7+5−
	FBI Girl	(..)	Drama	LP									
1255	Fighting Coast Guard	(86)	Drama	Rep	5- 5-51	+	+	±	+	++	±	±	8+3−
1241	Fingerprints Don't Lie	(55)	Drama	LP	3-17-51	+	±	±		−	±		4+4−
1180	Fireball, The	(83)	Drama	20th-Fox	8-26-50	+	±	±	++	+	+	±	8+3−
1253	First Legion, The	(86)	Drama	UA	4-28-51	+	±	+	++		+	+	7+1−
1256	Five	(93)	Drama	Col	5- 5-51	+	+	+	++	+	+	+	8+
1237	Flame of Stamboul	(68)	Drama	Col	3-10-51	+	±	±	±	+	±	±	7+5−
	Flight to Mars	(..)	Drama	Mono									
1281	Flying Leathernecks	(102)	Drama	RKO	7-28-51	+	±	+	++	+			6+1−
1219	Flying Missile, The	(92)	Drama	Col	12-30-50	+	±	+	+	+	+	±	7+2−
1244	Follow the Sun	(77)	Drama	20th-Fox	3-24-51	+	++	+	++	++	++	+	11+
1245	Footlight Varieties	(61)	Musical	RKO	3-31-51	±	±	+	+	+	±		6+3−
	Force of Arms	(100)	Drama	WB				++				+	3+
1209	For Heaven's Sake	(92)	Comedy	20th-Fox	12- 9-50	++	+	+	++	++	+	+	10+
	Fort Dodge Stampede	(..)	Western	Rep									
1242	Fort Savage Raiders	(54)	Western	Col	3-17-51	±		±		+	±		4+3−
1260	Fort Worth	(80)	Super-West	WB	5-19-51	+	±	+	±	+	±	±	7+4−
1267	Four in a Jeep	(97)	Drama	UA	6- 9-51	++	+		++	±	+	++	9+1−
1238	14 Hours	(91)	Drama	20th-Fox	3-10-51	++	++	++	++	++	+	++	13+
1261	Francis Goes to the Races	(88)	Com	U-I	5-26-51	+	++	++	++	++	+	++	12+
1212	Frenchie	(80)	West-Dr	U-I	12- 9-50	±	±	++	+	+	±	+	8+3−
1187	Frisco Tornado	(60)	Western	Rep	9-23-50	+		+	+	+	+	±	6+1−
1270	Frogmen, The	(96)	Drama	20th-Fox	6-16-51	++	++	++	++	++	++	++	14+
1279	Fugitive Lady	(78)	Drama	Rep	7-21-51	−	−		±	+			2+3−
1187	Fuller Brush Girl, The	(85)	Comedy	Col	9-23-50	+	+	+	+	++	+	±	8+1−
1163	Furies, The	(109)	West-Dr	Para	7- 8-50	++	±	++	++	++	±	+	11+2−
1235	Fury of the Congo	(69)	Act-Dr	Col	3- 3-51	+	±	±	±	±	−	±	6+6−
	G												
1220	Gambling House	(80)	Drama	RKO	12-30-50	±	±	±	±	+	±	±	7+6−
1227	Gasoline Alley	(77)	Comedy	Col	2- 3-51	±	±	+	+	+	+	+	7+2−
1224	Gene Autry and the Mounties	(70)	West	Col	1-20-51	+		±	+	+	+		5+1−
1257	Ghost Chasers	(69)	Comedy	Mono	5-12-51	+		±		±	±	±	5+4−
1287	G.I. Jane	(62)	Comedy	LP	8-18-51	+	±	±		−			3+3−
1188	Glass Menagerie, The	(107)	Drama	WB	9-23-50	+	+	++	++	++	++	++	12+
1246	Go for Broke!	(92)	War-Dr	MGM	3-31-51	+	++	++	++	++	++	+	12+
1248	Golden Salamander, The	(96)	Drama	UA	4- 7-51	±	±		±	+	+	+	6+3−
1249	Goodbye, My Fancy	(107)	Comedy	WB	4-14-51	±	±	+	++	+	+	+	8+2−
1252	Great Caruso, The	(110)	Drama	MGM	4-21-51	++	++	++	++	++	++	++	14+
1191	Great Manhunt, The (Reviewed as State Secret)	(97)	Drama	Col	10- 7-50	++	+		+	+	+	++	8+
1210	Great Missouri Raid, The	(85)	West-Dr	Para	12- 9-50	++	+	+	+	+	±	+	8+1−
1230	Groom Wore Spurs, The	(81)	Comedy	U-I	2-10-51	++	±	±	±	±	−	±	7+6−
1214	Grounds for Marriage	(90)	Comedy	MGM	12-16-50	+	+	+	++	+	+	+	8+
1171	Gunfire	(59)	Western	LP	7-29-50	+							1+
1261	Guy Who Came Back, The	(91)	Dr	20-Fox	5-26-51	+	±	±	++	+	+		7+2−
1251	Gypsy Fury	(63)	Drama	Mono	4-21-51	+	±			−	−	±	3+4−
	H												
1249	Half Angel	(77)	Drama	20th-Fox	4-14-51	+	±	±	+	+	±		6+3−
1215	Halls of Montezuma	(113)	War-Dr	20th-Fox	12-23-50	+	++	++	++	++	++	++	13+

REVIEW DIGEST

‡ Very Good; + Good; ± Fair; — Poor; = Very Poor. In the summary ‡ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
950	Hamlet	(142)	Drama	U-I	7-10-48	‡	‡	‡	‡	‡	‡	‡	14+
1269	Happy Go Lovely	(88)	Musical	RKO	6-16-51	+	+	‡	+	‡	±	±	9+2—
1265	Hard, Fast and Beautiful	(76)	Drama	RKO	6- 2-51	+	±	‡	‡	‡	+	±	10+2—
1197	Harriet Craig	(94)	Drama	Col	10-28-50	‡	±	+	‡	‡	‡	+	11+1—
1198	Harvey	(104)	Comedy	U-I	10-28-50	‡	+	‡	‡	‡	+	‡	12+
	Havana Rose	(..)	Drama	Rep									
1248	Heart of the Rockies	(67)	Western	Rep	4- 7-51	+		±	+	+	+		5+1—
1267	He Ran All the Way	(77)	Drama	UA	6- 9-51	+	+	‡	‡	+		‡	9+
1276	Here Comes the Groom	(114)	Rom-Com	Para	7- 7-51	‡		‡	‡		‡		8+
1256	Her First Romance	(73)	Comedy	Col	5- 5-51	+	±	±	±	±	±		6+5—
1195	He's a Cockeyed Wonder	(77)	Comedy	Col	10-21-50	+	±	±	±	+	±	±	7+5—
1177	High Lonesome	(80)	Western	UA	8-19-50	+	±	+	+	±	+	+	7+5—
1208	Highway 301	(83)	Drama	WB	12- 2-50	±	±	+	+	+	+	+	7+3—
	Highwayman, The	(..)	Drama	Mono									
	Hills of Utah	(..)	Western	Col									
1280	His Kind of Woman	(120)	Drama	RKO	7-21-51	+	±	+	‡	‡	±		8+2—
1198	Hit Parade of 1951	(85)	Musical	Rep	10-28-50	+	±	±	±	±	±		6+5—
1193	Holiday Rhythm	(59)	Comedy	LP	10-14-50	+	±	±	+	+			5+2—
1259	Hollywood Story	(77)	Mys-Dr	U-I	5-19-51	+	±	+	+	+	±	+	7+2—
	Home Town Boy	(55)	Comedy	LP									
1259	Home Town Story	(61)	Drama	MGM	5-19-51	±	—	±	—	±	+		4+5—
1270	Hoodlum, The	(61)	Drama	UA	6-16-51	+	—	±	±	+	+	±	6+4—
1198	Hot Rod	(61)	Drama	Mono	10-28-50	+	±	±	+	+	+	±	7+3—
1239	House on Telegraph Hill	(93)	Drama	20th-Fox	3-17-51	+	±	±	±	+	±	+	7+4—
1216	Hunt the Man Down	(68)	Drama	RKO	12-23-50	±		+	±	+	+		5+2—
1277	Hurricane Island	(71)	Drama	Col	7-14-51	±	—	—	+	—			2+4—

I

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1244	I Can Get It for You Wholesale	(91)	Drama	20th-Fox	3-24-51	+	‡	+	‡	‡	+	+	10+
1177	I Killed Geronimo	(63)	Drama	UA	8-19-50	±	±	±		+	±	±	6+5—
1173	I Shot Billy the Kid	(59)	Western	LP	8- 5-50	+		±		+		—	3+2—
1246	I Was an American Spy	(85)	Drama	Mono	3-31-51	±	+	±		±	±	+	6+4—
1252	I Was a Communist for the FBI	(84)	Drama	WB	4-21-51	+	+	‡	‡	‡	+	‡	11+
1223	I'd Climb the Highest Mountain	(88)	Drama	20th-Fox	1-20-51	+	+	‡	‡	‡	‡	+	11+
1167	If This Be Sin	(72)	Drama	UA	7-22-50	±	±	±	±	+	±	±	7+6—
1189	I'll Get By	(83)	Musical	20th-Fox	9-30-50	‡	±	+	±	+	±	+	8+3—
1148	In a Lonely Place	(94)	Drama	Col	5-20-50	+	+	+	+	+	±	‡	8+1—
1261	In Old Amarillo	(67)	Western	Rep	5-26-51	+		±	+	±	±	±	6+4—
1208	Indian Territory	(70)	Western	Col	12- 2-50	+		+	+	+	+	±	6+1—
1237	Inside Straight	(87)	Drama	MGM	3-10-51	±	±	±	+	+	±	+	7+4—
1260	Inside the Walls of Folsom Prison	(87)	Drama	WB	5-19-51	±	±	+	+	+	±	±	7+4—
1246	Insurance Investigator	(60)	Drama	Rep	3-31-51	+	±	±	±	+		±	6+4—
1276	Iron Man	(82)	Drama	U-I	7- 7-51	‡	+	±	+	+	+		7+1—

J

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1192	Jackpot, The	(85)	Comedy	20th-Fox	10- 7-50	+	‡	+	+	‡	+	‡	10+
1269	Jim Thorpe—All American	(107)	Drama	WB	6-16-51	‡	‡	‡	‡	‡	‡		12+
982	Joan of Arc	(165)	Drama	RKO	10-30-48	‡	‡	‡	‡	‡	‡	‡	14+
	Joe Palooka in the Squared Circle	(63)	Comedy	Mono			±	±		+		±	4+3—
	Joe Palooka in Triple Cross	(..)	Drama	Mono									
1258	Jungle Headhunters	(65)	Travel	RKO	5-12-51	+	±	+	‡	+	+		7+1—

K

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Kangaroo Kid, The	(73)	Western	UA				+		+	±		3+1—
1203	Kansas Raiders	(80)	Western	U-I	11-18-50	±	±	±	+	‡	±	±	8+5—
1250	Katie Did It	(81)	Comedy	U-I	4-14-51	±	±	±	+	+	±		6+4—
	Kentucky Jubilee	(75)	Comedy	LP			—			+			1+1—
	Kefauver Crime Investigation	(52)	News	20th-Fox			+						1+
1172	Killer That Stalked New York (Reviewed as Frightened City)	(79)	Drama	Col	7-29-50	±	—	±	±	+	±	+	6+5—
1210	Kim	(113)	Drama	MGM	12- 9-50	‡	‡	+	‡	+	‡	‡	12+
1272	Kind Lady	(78)	Drama	MGM	6-23-51	+	+	‡	‡	+	+	+	9+
1190	King Solomon's Mines	(105)	Drama	MGM	9-30-50	‡	+	‡	‡	‡	‡	‡	13+
1168	Kiss Tomorrow Goodbye	(103)	Drama	WB	7-22-50	+		+	+	+	—	±	5+2—
1247	Kon-Tiki	(68)	Adv-Dr	RKO	4- 7-51	±	±	‡	‡	+	‡	‡	11+2—
1222	Korea Patrol	(57)	Drama	UA	1-13-51	—	—	±	—	—			1+5—

L

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1285	Lady and the Bandit, The	(79)	Drama	Col	8-11-51	+	±	±	+	+			5+2—
1165	Lady Without Passport, A	(72)	Drama	MGM	7-15-50	+	±	±	+	+	+	+	7+2—
1194	Last of the Buccaneers	(79)	Drama	Col	10-14-50	+	±	+	±	+	±	+	7+3—
1250	Last Outpost, The	(87)	Outd'r-Drama	Para	4-14-51	+	±	±	‡	±	+	+	8+3—
1278	Law and the Lady	(104)	Comedy	MGM	7-14-51	±	+	±	+	—	+		5+3—
1220	Law of the Badlands	(60)	Western	RKO	12-30-50	+		+	±	+	±		5+2—
	Law of the Panhandle	(55)	Western	Mono				±				±	2+2—
	Leave It to the Marines	(..)	Comedy	LP									
1240	Lemon Drop Kid, The	(91)	Comedy	Para	3-17-51	‡	+	±	‡	‡	±	+	10+2—
1177	Let's Dance	(112)	Mus-Com	Para	8-19-50	‡	±	+	‡	+	+	+	9+1—
1286	Let's Go Navy	(68)	Comedy	Mono	8-11-51	+	+	+		+		±	5+1—
1176	Life of Her Own, A	(108)	Drama	MGM	8-12-50	‡	+	+	+	+	+	±	8+1—
1214	Lightning Guns	(55)	Western	Col	12-16-50	+		±	±	—	±		4+4—
1230	Lightning Strikes Twice	(91)	Drama	WB	2-10-51	±	±	+	+	+	+	±	7+3—
1290	Lilli Marlene	(85)	Drama	RKO	8-18-51	±	=	±	—				2+5—
1254	Lion Hunters, The	(73)	Drama	Mono	4-28-51	+	±	±		±		=	4+5—
1265	Little Big Horn	(82)	Western	LP	6- 2-51	+	±	+	+	‡		±	7+2—
1283	Little Egypt	(82)	Comedy	U-I	8- 4-51	+	+	±	±	+			5+1—
1238	Long Dark Hall, The	(87)	Drama	UA	3-10-51	±	±		±	+	+	+	6+3—
1181	Lonely Heart Bandits	(60)	Western	Rep	9- 2-50	±	±	±	±	+		±	6+5—

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Lone Star Lawman	(..)	Western	Mono									
1267	Lorna Doone	(84)	Rom-Com	Col	5-26-51	+	±	±	+	‡	+		7+2—
1281	Lost Continent, The	(84)	Adv-Dr	LP	7-28-51	+	±	±		+			4+2—
1152	Louisa	(90)	Comedy	U-I	6- 3-50	‡	‡	+	‡	‡	+	‡	12+
1231	Lucky Nick Cain	(87)	Drama	20th-Fox	2-17-51	+	±	+	+	+	+	±	7+2—
1240	Lullaby of Broadway	(91)	Musical	WB	3-17-51	+	±	‡	+	+	+	+	8+1—

M

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1235	"M"	(88)	Drama	Col	3- 4-51	+	±	+	+	+	+	±	7+2—
1243	Ma and Pa Kettle Back on the Farm	(80)	Comedy	U-I	3-24-51	+	+	+	‡	+	±	±	8+2—
977	Macbeth	(85)	Drama	Rep	10-16-48	±	±	±	+	—	‡	±	7+5—
1241	Mad Wednesday	(77)	Comedy	RKO	3-17-51	+					+	±	3+1—
1183	Madeleine	(100)	Drama	U-I	9- 9-50	±	±		±	+	+	+	6+3—
1196	Madness of the Heart	(74)	Drama	U-I	10-21-50	+	±	±	+	—	±	±	6+5—
	Magic Face, The	(89)	Drama	Col			±		+	+			3+1—
1205	Magnificent Yankee, The	(88)	Drama	MGM	11-28-50	‡	‡	‡	‡	‡	‡	‡	14+
1243	Man From Planet X	(72)	Fantasy	UA	3-24-51	±	+	+	±	+		—	5+3—
	Man From Sonora	(54)	Western	Mono						+			1+
1215	Man Who Cheated Himself	(81)	Dr.	20th-Fox	12-23-50	‡	+	±	‡	+	+	+	9+1—
1266	Man With My Face, The	(75)	Mys-Dr	UA	6- 2-51	+	±	±	+		+	+	6+2—
1283	Mark of the Renegade	(81)	Drama	U-I	8- 4-51	+	±	±	+	+	±		6+3—
1273	Mask of the Avenger	(83)	Drama	Col	6-30-51	+	±	+	+	+	+	+	7+1—
	Mask of the Dragon	(55)	Drama	LP			—	±		+		±	3+3—
1226	Mating Season, The	(101)	Comedy	Para	1-27-50	‡	‡	‡	‡	‡	+	‡	13+
1285	Meet Me After the Show	(86)	Mus.	20th-Fox	8-11-51	‡	‡	‡	‡	‡			10+
1150	Men, The	(86)	Drama	UA	5-27-50	‡	+	‡	‡	‡	‡	‡	13+
1193	Milkman, The	(87)	Comedy	U-I	10-14-50	+	+	+	+	+	+	+	7+
1283	Millionaire for Christy, A	(90)	Com.	20th-Fox	8- 4-51	+	+	+	+	+			5+
1268	Million Dollar Pursuit	(60)	Drama	Rep	6- 9-51	±	±	±	±	±	±		6+6—
1192	Miniver Story, The	(104)	Drama	MGM	10- 7-50	‡	±	+	+	‡	+	±	9+2—
1235	Missing Women	(60)	Drama	Rep	4- 3-51	±	±	±	+	±		±	6+5—
1210	Missourians, The	(60)	Western	Rep	12- 9-50	+		±	+	+	±	±	6+3—
1287	Mister Drake's Duck	(81)	Comedy	UA	8-18-51	±	±		+	+	+		5+2—
1179	Mister 880	(90)	Comedy	20th-Fox	8-26-50	‡	‡	‡	‡	‡	‡	+	13+
1240	Mister Universe	(79)	Comedy	UA	3-17-51	+	+	+	+	+	±	+	7+1—
1130	Modern Marriage, A	(66)	Doc-Dr	Mono	4- 8-50	+	+	±	+	+	‡	±	8+2—
1208	Molly (Reviewed as The Goldbergs)	(83)	Comedy	Para	12- 2-50	‡	+	‡	‡	±	‡	+	11+1—
	Montana Desperadoes	(51)	Western	Mono									
1282	Mr. Belvedere Rings the Bell	(88)	Comedy	20th-Fox	7-28-51	+	‡	‡	‡	‡	+	‡	12+
1262	Mr. Imperium	(87)	Mus-Dr	MGM	5-26-51	±	±	±	±	±	±		6+6—
1182	Mr. Music	(113)	Mus-Com	Para	9- 2-50	+	+	‡	+	‡	+	‡	10+
1202	Mrs. O'Malley and Mr. Malone	(69)	Com.	MGM	11-11-50	+	+	+	‡	‡	±	±	9+2—
1207	Mudlark, The	(99)	Hist-Dr	20th-Fox	12- 2-50	+	+	+	+	‡	‡	‡	10+
1179	My Blue Heaven	(96)	Musical	20th-Fox	8-26-50	+	‡	+	‡	+	+	+	9+
1245	My Forbidden Past	(70)	Drama	RKO	3-31-51	+	—	±	+	+	±	+	6+3—
1231	My Outlaw Brother (Reviewed as My Brother, the Outlaw)	(80)	Drama	UA	2-17-51	—	—	±	—	—			1+5—
1245	My True Story	(67)	Drama	Col	3-31-51	±	±	±	+	+	±		6+4—
1212	Mystery Submarine	(78)	Drama	U-I	12- 9-50	±	±	±	±	+	‡	±	8+5—

N

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1264	Naughty Arlette	(86)	Comedy	UA	5-26-51	±	+		±	±	—		4+4—
1236	Navy Bound	(60)	Comedy	Mono	3- 3-51	±	+	±		+	+	±	6+3—
	Nevada Badmen	(58)	Western	Mono									
1200	Never a Dull Moment	(89)	Comedy	RKO	11- 4-50	‡	+	±	‡	+	+	±	9+2—
1257	New Mexico	(84)	Drama	UA	5-12-51	±	±	±	+	‡	‡	±	9+4—
1154	Next Voice You Hear . . ., The	(83)	Dr.	MGM	6-10-50	‡	+	‡	‡	‡	‡	+	12+
1262	Night Into Morning	(86)	Drama	MGM	5-26-51	‡	±	+	‡	+	±	+	10+1—
1242	Night Riders of Montana	(60)	Western	Rep	3-17-51	+		±	+	+		±	5+2—
1282	No Highway in the Sky	(98)	Drama	20th-Fox	7-28-51	+	‡	‡	+	+	‡		9+
1268	No Questions Asked	(81)	Drama	MGM	6- 9-51	+	+	±	+	+	±	±	7+3—
1173	No Way Out	(106)	Drama	20th-Fox	8- 5-50	+	‡	±	‡	‡	‡	+	11+1—
1206	North of the Great Divide	(67)	Western	Rep	11-25-50	+		±	+	±	+	±	6+3—
1277	Never Trust a Gambler	(79)	Drama	Col	7-14-51	±	±	±	±	—		±	5+6—

O

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Obsessed	(77)	Drama	UA									
1221	Odette	(100)	Drama	UA	1-13-51	‡	+		‡	‡	+	‡	10+
1211	Of Men and Music	(85)	Music	20th-Fox	12- 9-50	+		‡	‡	+	‡	‡	10+
1242	Oh! Susanna	(90)	Outd'r-Dr	Rep	3-17-51	+	±	±	‡	+	±	±	8+4—
	Oklahoma Justice	(..)	Western	Mono									
1254	Oliver Twist	(105)	Drama	UA	4-28-51	+	‡		‡	+	+	‡	9+
1275	On Moonlight Bay	(95)	Musical	WB	7- 7-51	‡	‡	‡	+	‡	‡	+	12+
1165	On the Isle of Samoa	(63)	Drama	Col	7-15-50	±	—	+	±	±	±	±	6+6—
1286	On the Loose	(68)	Drama	RKO	8-11-51	+	—	±	+	+			4+2—
1204	One Minute to Twelve	(75)	Drama	UA	11-18-50	±			+				2+1—
1237	Only the Valiant	(105)	Hist-West	WB	3-10-51	‡	±	‡	‡	‡	+	+	11+1—
1254	On the Riviera	(89)	Mus-Com	20th-Fox	4-28-51	+	‡	‡	+	‡	‡	+	11+
1223	Operation Disaster	(101)	Drama	U-I	1-20-51	+	+		±	±	+	‡	7+2—
1221	Operation Pacific	(111)	Drama	WB	1-13-51	+	±	+	‡	+	+	+	8+1—
1218	Operation X	(79)	Drama	Col	12-23-50	—	—			=	—	±	1+6—
1129	Our Very Own	(89)	Drama	RKO	4- 1-50	±	±	‡	‡	+	‡	+	10+2—
	Outlaw Gold	(51)	Western	Mono				±		±		±	3+3—
	Outlaws of Texas	(56)	Western	Mono				±		+		±	3+2—
1181	Outrage	(75)	Drama	RKO	9- 2-50	+	±	+	+	—	±	±	6+4—

P

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1216	Pagan Love Song	(77)	Musical	MGM	12-23-50	‡	±	±	+	+	+	+	8+2—
1243	Painted Hills, The	(68)	Drama	MGM	3-24-51	±	±	+	+	—	±		5+4—
	Pardon My French	(81)	Comedy	UA							±		1+1—
1261	Passage West	(80)	Western	Para	4-26-51	+	+	+	+	‡	±		7+1—

REVIEW DIGEST

⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary ⧺ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1160	Panic in the Streets	96	Drama	20th-Fox	6-24-50	+	⧺	+	⧺	⧺	⧺	⧺	12+
1263	Paper Gallows	69	Drama	UA	5-26-51	±	−		−		±		2+4−
1234	Payment on Demand	90	Drama	RKO	2-24-51	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
1274	Peking Express	85	Drama	Para	6-30-51	±	±	+	⧺	+	±	±	8+4−
	People Against O'Hara	103	Drama	MGM									
1287	People Will Talk	110	Comedy	20th-Fox	8-18-51	+							1+
1183	Petty Girl, The	87	Comedy	Col	9- 9-50	+			+	+	+		4+
1279	Pickup	78	Drama	Col	7-21-51	+	±	±	+	±	+	±	7+4−
1263	Pier 23	60	Drama	LP	5-26-51	±	±	±		±		±	5+5−
1288	Pistol Harvest	60	Western	RKO	8-18-51	+			±				2+1−
1282	Place in the Sun, A	122	Drama	Para	7-28-51	⧺	+			⧺			5+
1289	Pool of London	86	Drama	U-I	8-18-51	±	±		±	+			4+3−
1225	Prairie Roundup	53	Western	Col	1-27-51	±		+	+	±	+		5+2−
1219	Prehistoric Women	74	Drama	UA	12-30-50	+	+	±	+	+	−	=	5+4−
1212	Prelude to Fame	78	Mus-Dr	U-I	12- 9-50	+	+		+		+	+	5+
	Present Arms	..	Drama	LP									
1171	Pretty Baby	92	Comedy	WB	7-29-50	±	±	+	+	±	+	+	7+3−
1221	Pride of Maryland	60	Drama	Rep	1-13-51	+	±	±	+	+	±	±	7+4−
1266	Prince Who Was a Thief	88	Drama	U-I	6- 2-51	+	+	+	+	⧺	±	+	8+1−
1187	Prisoners in Petticoats	60	Drama	Rep	9-23-50	±	−	±	±	−	±	±	5+7−
1256	Prowler, The	92	Drama	UA	5- 5-51	+	±	±	+	±	±	⧺	8+5−
1203	Pygmy Island	69	Drama	Col	11-18-50	±	±	±	±	−	±	±	6+7−
	Q												
1238	Quebec	85	Drama	Para	3-10-51	±	−	±	+	−	+	±	5+5−
1244	Queen for a Day	107	Drama	UA	3-24-51	+	±	+	⧺	±	⧺		8+2−
	R												
	Racket, The	..	Drama	RKO									
1200	Raiders of Tomahawk Creek	55	Western	Col	11- 4-50	+		±	+	±	±		5+3−
1235	Raton Pass	84	Western	WB	3- 3-51	±	±	±	⧺	±	±	+	8+5−
1238	Rawhide	86	West-Dr	20th-Fox	3-10-51	⧺	+	+	⧺	⧺	+	+	10+
1288	Red Badge of Courage	69	Drama	MGM	8-18-51	+		+					2+
1214	Redhead and the Cowboy	82	Drama	Para	12-16-50	−	±	±	+	−	+	+	5+4−
1187	Redwood Forest Trail	67	Western	Rep	9-23-50	+		±	±	−	+	±	5+4−
1184	Return of Jesse James, The	75	Western	LP	9- 9-50	+	±	+	+			±	5+2−
1216	Revenue Agent	72	Drama	Col	12-23-50	+	±	±	±	+	±	±	7+5−
1230	Rhythm Inn	71	Musical	Mono	2-10-51	+	±	±		+	±		5+3−
1276	Rich, Young and Pretty	95	Musical	MGM	7- 7-51	+	+	+	+	+	⧺	⧺	9+
1232	Ridin' the Outlaw Trail	56	Western	Col	2-17-51	±		±	+	+	+		5+2−
1180	Right Cross	90	Drama	MGM	8-26-50	+	+	+	+	+	+	⧺	8+
1201	Rio Grande	105	Sup-West	Rep	11-11-50	⧺	±	⧺	⧺	⧺	⧺	+	12+1−
1204	Rio Grande Patrol	60	Western	RKO	11-18-50	+		±	±	+	+		5+2−
1284	Roadblock	73	Drama	RKO	8- 4-51	+	±	±	−	+			4+3−
	Roaring City	60	Drama	LP									
1192	Rocky Mountain	83	Sup-West	WB	10- 7-50	+	±	+	+	+	+	⧺	8+1−
1284	Rodeo King and the Senorita	67	West.	Rep	8- 4-51	±		+	+	±	+		5+2−
1217	Rogue River	79	Western	UA	12-23-50	+	±	±	±	+	±	±	7+5−
1229	Rough Riders of Durango	60	Western	Rep	2-10-51	+		±	+	+	+	±	6+2−
1185	Rookie Fireman	63	Drama	Col	9-16-50	±	−	±	±	±	±	±	6+7−
1229	Royal Wedding	93	Musical	MGM	2-10-51	⧺	+	⧺	⧺	⧺	⧺	⧺	13+
1284	Rhubarb	95	Comedy	Para	8- 4-51	⧺	+	±	⧺	+			6+1−
1206	Rustlers on Horseback	60	Western	Rep	11-25-50	+		±	+	+		±	5+2−
	S												
1247	Saddle Legion	60	Western	RKO	4- 7-51	+		±	±	+	±		5+3−
1182	Saddle Tramp	76	Western	U-I	9- 2-50	⧺	±	±	±	+	⧺	+	9+3−
1275	St. Benny, the Dip	88	Comedy	UA	7- 7-51	±	±	+	±		+		5+3−
1084	Samson and Delilah	128	Drama	Para	10-29-49	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
1254	Santa Fe	89	Western	Col	4-28-51	+	±	+	+	+	+	±	7+2−
	Saturday's Hero	111	Drama	Col									
1278	Savage Drums	70	Adv-Dr	LP	7-14-51	±	−	±		±			3+4−
1245	Scarf, The	86	Drama	UA	3-31-51	±	±	+	⧺	⧺	+	±	9+3−
1258	Sealed Cargo	90	Mys-Dr	RKO	5-12-51	+	±	+	⧺	+	+	+	8+1−
1213	Second Face, The	72	Drama	UA	12-16-50	+	±	±	±	=		±	5+6−
1226	Second Woman, The	91	Drama	UA	1-27-51	+	±	±	+	±	+	+	7+3−
1274	Secret of Convict Lake, The	83	Dr.	20th-Fox	6-30-51	+	±	+	⧺	+	+	+	8+1−
1274	Secrets of Monte Carlo	60	Drama	Rep	6-30-51	−	±	±	±	±		±	5+6−
1195	September Affair	103	Drama	Para	10-21-50	+	±	+	⧺	⧺	+	+	9+1−
1180	Shakedown	80	Drama	U-I	8-26-50	±	±	±	+	+	+	±	7+4−
1211	Short Grass	82	Western	Mono	12- 9-50	±	±	±	+	+	±	±	7+5−
1268	Show Boat	108	Musical	MGM	6- 9-51	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
1182	Showdown, The	86	Drama	Rep	9- 2-50	+	+	+	+	⧺	+		7+
1217	Sierra Passage	80	Western	Mono	12-23-50	±	±	±		+	+	±	6+4−
1272	Silver Canyon	70	Western	Col	6-23-51	+		±	±	+			4+2−
1246	Silver City Bonanza	67	Western	Rep	3-31-51	+		±	±	+	+	±	6+3−
	Silver Raiders	55	Western	Mono				±			±	±	3+3−
1273	Sirocco	98	Drama	Col.	6-30-51	+	±	±	±	+	±	+	7+4−
1264	Skipalong Rosenbloom	73	Comedy	UA	5-26-51	+	±	±	±				4+3−
	Sky High	..	Drama	LP									
1183	Sleeping City, The	85	Drama	U-I	9- 9-50	+	±	+	+	+	+	+	7+1−
1259	Smuggler's Gold	64	Adv-Dr	Col	5-19-51	+	±	±	±	+	±	±	7+5−
1252	Smuggler's Island	75	Drama	U-I	4-21-51	+	±	±	±	+	±	±	7+5−
1263	Snake River Desperadoes	54	Western	Col	5-26-51	±		±	±	+	±		5+4−
1226	So Long at the Fair	85	Drama	UA	1-27-51	+	±		+	⧺	+	⧺	8+1−
1243	Soldiers Three	92	Drama	MGM	3-24-51	+	±	+	+	⧺	+	+	8+1−
1194	Southside 1-1000	73	Drama	Mono	10-14-50	+	±	+	⧺	+	+	±	8+2−
1229	Spoilers of the Plains	67	Western	Rep	2-10-51	±		+	+	+	+	±	6+2−
	Stagecoach Driver	..	Western	Mono							±		1+1−
1218	Stage to Tucson	82	Western	Col	12-23-50	+	±	±	±	+		±	6+4−
1121	Stars in My Crown	90	Drama	MGM	3- 4-50	+	+	+	+	⧺	⧺	⧺	10+
1222	Steel Helmet, The	84	Drama	LP	1-13-51	+	⧺	⧺	⧺	+	+	±	10+1−
1168	Stella	83	Comedy	20th-Fox	7-22-50	±	±	±	±	⧺	+	+	8+4−
1271	Stop That Cab	60	Comedy	LP	6-23-51	±				−			1+2−
1214	Storm Warning	91	Drama	WB	12-16-50	+	⧺	+	+	+	+	+	9+
1269	Strangers on a Train	101	Drama	WB	6-16-51	⧺	+	⧺	⧺	⧺	⧺	⧺	13+
1270	Streetcar Named Desire, A	125	Drama	WB	6-16-51	⧺	+	⧺	⧺	⧺	⧺		11+
1273	Strictly Dishonorable	95	Drama	MGM	6-30-51	+	+	+	+	+	+	+	7+
1286	Strip, The	84	Drama	MGM	8-11-51	+	±	±	⧺	±			6+3−
1228	Sugarfoot	80	Super-West	WB	2- 3-51	±	−	±	+	±	−	±	5+6−
1175	Summer Stock	109	Musical	MGM	8-12-50	⧺	⧺	⧺	⧺	⧺	+	⧺	13+
	Sunny Side of the Street	71	Musical	Col									
1137	Sunset Boulevard	110	Drama	Para	4-22-50	⧺	+	⧺	⧺	⧺	⧺	⧺	13+
1190	Sunset in the West	67	Western	Rep	9-30-50	+		±	+	+	+	±	6+2−
1201	Sun Sets at Dawn, The	71	Drama	UA	11-11-50	−	±	±	±	+	+	±	6+5−
1196	Surrender	90	Drama	Rep	10-21-50	±	±	+	±	±	±	±	6+5−
1239	Sword of Monte Cristo	80	Drama	20th-Fox	3-17-51	±	±	±	+	⧺	±	±	8+5−
	T												
1269	Take Care of My Little Girl	93	Mus.	20-Fox	6-16-51	−	±	+	⧺	±		+	6+3−
1284	Tall Target, The	78	Drama	MGM	8- 4-51	+	+	±	+	+			5+1−
1205	Taming of Dorothy, The	75	Comedy	UA	11-25-50	+	±	−	⧺		−		4+3−
1228	Target Unknown	90	Drama	U-I	2- 3-51	+	±	±	+	+	+	+	7+2−
1244	Tarzan's Peril	79	Drama	RKO	3-24-51	+	±	±	+	±	±		6+4−
1178	Tea for Two	101	Musical	WB	8-19-50	±	+	+	⧺	+	+	±	8+2−
1236	Teresa	103	Drama	MGM	3- 3-51	±	±	±	⧺	±	⧺	+	9+4−
1200	Texan Meets Calamity Jane, The	71	West.	Col	11- 4-50	−		−	±	=	−	±	2+7−
1242	Texans Never Cry	70	Western	Col	3-17-51	±		±	+	−	±		4+4−
1266	Texas Rangers, The	74	Western	Col	6- 2-51	+	±	+	+	+	±	±	7+3−
1268	That's My Boy	100	Comedy	Para	6- 9-51	+	⧺	⧺	⧺	⧺	+	+	11+
1264	They Were Not Divided	102	Drama	UA	5-26-51	±	±		+				3+2−
1250	Thing From Another World	86	Drama	RKO	4-14-51	+	+	+	⧺	⧺	+	⧺	10+
1225	13th Letter, The	85	Drama	20th-Fox	1-27-51	⧺	+	+	⧺	⧺	+	+	10+
1224	Three Desperate Men	69	Western	LP	1-20-51	±		±		−		±	3+4−
1232	Three Guys Named Mike	90	Comedy	MGM	2-17-51	+	+	+	⧺	⧺	+	+	9+
1202	Three Husbands	78	Comedy	UA	11-11-50	+	+	+	⧺	+	±	+	8+1−
1182	Three Secrets	98	Drama	WB	9- 2-50	+	+	+	⧺	+	+	+	8+
1272	Three Steps North	85	Drama	UA	6-23-51	+	±	±	+	+	±	±	7+4−
1252	Thunder in God's Country	67	Western	Rep	4-21-51	+		±	+	+	±	±	6+3−
1285	Thunder on the Hill	85	Drama	U-I	8-11-51	+	±	±	+	+			5+2−
1180	Toast of New Orleans	98	Musical	MGM	2-26-50	⧺	+	⧺	⧺	⧺	+		10+
1192	To Please a Lady	102	Comedy	MGM	10- 7-50	+	+	+	+	⧺	+	±	8+1−
1255	Tokyo File 212	84	Drama	RKO	5- 5-51	±	±	±	−	±	+	±	6+6−
1222	Tomahawk	82	Sup-West	U-I	1-13-51	+	±	+	+	+	+	+	7+1−
1288	Tomorrow Is Another Day	90	Drama	WB	8-18-51	+	+	±	+	+		+	6+1−
	Too Young to Kiss	..	Comedy	MGM									
1210	Tougher They Come, The	69	Drama	Col	12- 9-50	+	±	±	±	+	=	±	7+5−
1215	Trail of Robin Hood	67	Western	Rep	12-23-50	±		±	+	+	+	±	6+3−
1186	Train to Tombstone	59	Western	LP	9-16-50	−		−		−		±	1+4−
1190	Trio	92	Com-Dr	Para	9-30-50	+	+	⧺	⧺	+	⧺	⧺	11+
	Triple Trouble	66	Drama	Mono			±	±		±		±	4+4−
1191	Tripoli	95	Hist-Dr	Para	10- 7-50	+	±	±	⧺	⧺	⧺	+	10+2−
1209	Try and Get Me (Reviewed as Sound of Fury)	92	Drama	UA	12- 9-50	+	⧺	+	⧺	+	+	±	9+1−
1194	Two Flags West	92	Act-Dr	20th-Fox	10-14-50	⧺	±	+	+	⧺	+	+	9+1−
1274	Two Gals and a Guy	70	Comedy	UA	6-30-51	±	−	±	±	=			3+6−
1217	Two Lost Worlds	60	Drama	UA	12-23-50	±	±	±	+	±	±		6+5−
1273	Two of a Kind	75	Drama	Col	6-30-51	+	±	±	±	+	±	±	7+5−
1196	Two Weeks With Love	93	Mus-Com	MGM	10-21-50	⧺	+	+	+	⧺	+	+	9+
	U												
1202	Undercover Girl	83	Drama	U-I	11-11-50	−	±	±	+	+	±	+	6+4−
1209	Under Mexicali Stars	67	Western	Rep	12- 9-50	+		+	+	±	±	±	6+3−
1216	Under the Gun	83	Drama	U-I	12-23-50	+	±	±	+	+	±	±	7+4−
1166	Union Station	81	Drama	Para	7-15-50	−	+	+	⧺	⧺	+	⧺	9+1−
1236	Up Front	92	War-Drama	U-I	3- 3-51	+	+	⧺	+	+	+	⧺	9+
	V												
1234	Valentino	108	Drama	Col	2-24-51	⧺	+	⧺	⧺	⧺	+	+	11+
	Varieties on Parade	67	Musical	LP									
1207	Vendetta	84	Drama	RKO	12- 2-50	±	±	+	±	⧺	−	±	7+4−
1227	Vengeance Valley	82	Sup-West	MGM	2- 3-51	+	+	+	⧺	⧺	+	+	9+
1120	Vicious Years, The	81	Drama	UA									
1176	Vigilante Hideout	60	Western	Rep	8-12-50	−		±	+	−	±	±	4+5−
	W												
1181	Walk Softly, Stranger	81	Drama	RKO	9- 2-50	⧺	±	+	±	±	±	+	8+4−
	Wanted: Dear or Alive	..	Western	Mono									
1265	Warpath	95	Drama	Para	6- 2-51	+	+	±	+	⧺	+		7+1−
1205	Watch the Birdie	72	Comedy	MGM	11-25-50	+	+	+	⧺	+	+	±	8+1−
	Well, The	..	Drama	UA									
1260	Wells Fargo Gunmaster	60	Western	Rep	5-19-51	+		±	±	+	±	±	6+3−
1204	West Point Story, The	107	Drama	WB	11-18-50	⧺	⧺	+	⧺	⧺	+	±	11+1−
1249	When I Grow Up	90	Drama	UA	4-14-51	+	+	+	+	±	⧺		7+1−
1257	When the Redskins Rode	78	Western	Col	5-12-51	±	±	±	+	+	±		6+4−
1219	When You're Smiling	75	Drama	Col	12-30-50	+	−	±	±	+	±		5+4−
1160	Where Danger Lives	84	Drama	RKO	6-24-50	±	±	±	±	+	±	+	7+5−
1250	Whirlwind	70	Western	Col	4-14-51	+		±	+	⧺	±		6+2−
1287	Whistle at Eaton Falls, The	96	Drama	Col	8-18-51	+	±	±	+	=	⧺		6+4−
1260	Wicked City, The	76	Drama	UA	5-19-51	+	−		=				1+3−
1191	Woman on the Run	77	Drama	U-I	10- 7-50	+	±	±	+	+	+	⧺	8+2−
1191	Wyoming Mail	87	Western	U-I	10- 7-50	+	±	±	+	+	+	+	7+2−
	Y												
1232	Yank in Korea, A	73	War-Drama	Col	2-17-51	+	±	±	+	+	±	+	7+3−
1283	Yes Sir, Mr. Bones	54	Musical	LP	8- 4-51	±	±	±		−			3+4−
1233	You're in the Navy Now (Reviewed as U.S.S. Teakettle)	93	Com.	20th-Fox	2-24-51	+	⧺	+	+	+	+	+	8+
	Yukon Manhunt	62	Adv.-Dr	Mono			±			+	±	−	3+3−

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows. ✪ denotes BOXOFFICE Blue Ribbon Award Winner. ⊙ denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

	COLUMBIA Type Rel. No.	LIPPERT Type Rel. No.	M-G-M Type Rel. No.	MONOGRAM Type Rel. No.
OCTOBER	Fuller Brush Girl, The (85).....C..239 Lucille Ball, Eddie Albert Rookie Fireman (63)............D..311 Barton MacLane, M. Reynolds, B. Williams ⊙Last of the Buccaneers (79)..D..341 Paul Henreid, Jack Oakie, Karin Booth Between Midnight & Dawn (89) D..328 Mark Stevens, Gale Storm Raiders of Tomah'k Creek (55) W..362 Charles Starrett, Smiley Burnette	[6] Border Rangers (57) ....W..4933 Don Barry, Wally Vernon, Pamela Blake [13] Holiday Rhythm (59) ....C..4911 Mary Beth Hughes, David Street, Wally Vernon	[6] Right Cross (90) ....D..104 June Allyson, Ricardo Montalban, Dick Powell [13] To Please a Lady (102) ......C..105 Barbara Stanwyck, Clark Gable [20] Miniver Story, The (104) ......D..106 Greer Garson, Walter Pidgeon [27] Next Voice You Hear, The (83) D..110 James Whitmore, Nancy Davis	[8] Cherokee Uprising (57) ......W..4944 Whip Wilson, Andy Clyde, Lois Hall [15] Modern Marriage, A (66) ....D..5119 Robert Clarke, Reed Hadley, Margaret Field [22] Hot Rod (61) ....D..4918 James Lydon, Gloria Winters, Art Baker [29] Blues Busters (64) ....C..4916 Leo Gorcey, Adele Jergens, Huntz Hall
NOVEMBER	Harriet Craig (94)...........D..323 Joan Crawford, Allyn Joslyn, Wendell Corey Emergency Wedding (78)......C..332 Larry Parks, Una Merkel, Barbara Hale Pygmy Island (69)............D..342 Johnny Weissmuller, Ann Savage, David Bruce ⊙Texan Meets Cal'ity Jane (71) W..303 Chain Gang (70) ....D..313 Douglas Kennedy, Marjorie Lord Blazing Sun (70) ....W..246		[2] Dial 1119 (75) ....D..107 Marshall Thompson, Virginia Field, Andrea King [9] Stars in My Crown (90) ....D.. 40 Joel McCrea, Ellen Drew, Dean Stockwell [16] ⊙Two Weeks With Love (93) ..M..108 Jane Powell, Ricardo Montalban, Louis Calhern [24] ✪⊙King Solomon's Mines (105) D..109 Stewart Granger, Richard Carlson, Deborah Kerr	[5] Joe Palooka in the Squared Circle (63) ....C..5117 Joe Kirkwood jr., James Gleason [12] Southside 1-1000 (73) ......D..AA17 Don DeFore, Andrea King, George Tobias [26] Outlaw Gold (51) ....W..4954 Johnny Mack Brown, Jane Adams, Myron Healy
DECEMBER	Killer That Stalked N. Y. (79) D..338 (Released as Frightened City) Evelyn Keyes, William Bishop He's a Cockeyed Wonder (77)..C..340 Mickey Rooney, Terry Moore, William Demarest Lightning Guns (55) ....W..361 Charles Starrett, Smiley Burnette Tougher They Come, The (69) ..D..305 Wayne Morris, Preston Foster, Kay Buckley	[8] Bandit Queen (70) ....W..5001 Barbara Britton, Philip Reed, Willard Parker	[15] Mrs. O'Malley and Mr. Malone (69) ....C..111 Marjorie Main, James Whitmore, Ann Dvorak [29] ⊙Pagan Love Song (77) ......M..112 Esther Williams, Howard Keel, Minna Gombell	[3] Father's Wild Game (61) ....C..5125 Raymond Walburn, Gary Gray, Jane Darwell [10] Outlaws of Texas (56) ......W..4945 Whip Wilson, Phyllis Coates, Andy Clyde [17] Call of the Klondike (67) ....D..4920 Anne Gwynne, Tom Neal, Kirby Grant [24] Short Grass (82) ....W..AA18 Rod Cameron, Cathy Downs, J. M. Brown [31] Sierra Passage (80) ....W..5107 Wayne Morris, Lola Albright, Alan Hale jr.
JANUARY	Great Manhunt, The (97)......D..331 (Rev. as State Secret) Douglas Fairbanks jr. Flying Missile, The (92) ......D..335 Glenn Ford, Viveca Lindfors, Henry O'Neill ⊙Stage to Tucson (82) ....W..354 Rod Cameron, Wayne Morris Prairie Roundup (53) ....W..363 Gasoline Alley (77) ....C..301 Scotty Beckett, Jimmy Lydon Gene Autry and Mounties (70)..W..351	[5] Three Desperate Men (69) ....W..5009 Preston Foster, Jim Davis, Virginia Grey	[12] Watch the Birdie (72) ....C..113 Red Skelton, Arlene Dahl, Ann Miller [19] Grounds for Marriage (90) ...C..114 Van Johnson, Kathryn Grayson, Paula Raymond [26] ✪⊙Kim (113) ....D..115 Errol Flynn, Dean Stockwell, Paul Lukas	[14] Colorado Ambush (52) ......W..4955 Johnny Mack Brown, Lois Hall, Myron Healy [21] Bowery Battalion (69) ......C..5111 Leo Gorcey, Huntz Hall, Bowery Boys [28] ⊙Blue Blood (72) ....D..4904 Bill Williams, Jane Nigh, Arthur Shields
FEBRUARY	Born Yesterday (103) ....C..344 Judy Holliday, William Holden, Brod. Crawford Operation X (79) ....D..333 Edward G. Robinson, Peggy Cummins Revenue Agent (72) ....D..312 Douglas Kennedy, Jean Willes, Onslow Stevens Counterspy Meets Scotland Yard (67) ....D..307 Howard St. John, Amanda Blake	[2] Steel Helmet, The (84) ......D..5006 Gene Evans, Steve Brodie, James Edwards [23] Fingerprints Don't Lie (55) ...D..5015 Richard Travis, Sid Melton, Sheila Ryan	[9] Magnificent Yankee, The (88)..D..116 Louis Calhern, Ann Harding, Eduard Franz [16] ⊙Vengeance Valley (82) ....SW..117 Burt Lancaster, Robert Walker, Joanne Dru [23] Cause for Alarm (73) ....D..118 Loretta Young, Barry Sullivan, Bruce Cowling	[4] Abilene Trail (64) ....W..4946 Whip Wilson, Andy Clyde, Noel Neill [11] Rhythm Inn (71) ....M..5115 Jane Frazee, Kirby Grant, Charles Smith [18] Vicious Years, The (81) ......D..5191 Tommy Cook, Gar Moore, Sybil Merritt
MARCH	Yank in Korea, A (73) ....D..346 Ridin' the Outlaw Trail (56) ...W..264 ⊙Al Jennings of Oklahoma (79) D..327 "M" (88) ....D..347 David Wayne, Howard DaSilva, Luther Adler My True Story (67) ....D..308 Willard Parker, Helen Walker Flame of Stamboul (68) ....D..314 Texans Never Cry (70) ......W..352 Fort Savage Raiders (54) .....W..365	[16] Mask of the Dragon (55) .....D..5013 Richard Travis, Sid Melton, Sheila Ryan [30] Stop That Cab (60) ....C..5014 Sid Melton, Iris Adrian, Marjorie Lord	[9] Three Guys Named Mike (90) ..C..119 Jane Wyman, Van Johnson, Howard Keel [16] Inside Straight (87) ....D..123 David Brian, Arlene Dahl, Barry Sullivan [23] ✪⊙Royal Wedding (93) ......M..121 Fred Astaire, Jane Powell, Peter Lawford	[4] Navy Bound (60) ....C..5120 Tom Neal, Regis Toomey, Wendy Waldron [11] Man From Sonora (54) ....W..5141 Johnny Mack Brown, Lyle Talbot, Lee Roberts [18] Gypsy Fury (63) ....D..5192 Viveca Lindfors, Christopher Kent, R. Brent [25] Lion Hunters, The (73) ......D..5109 Johnny Sheffield, Ann Todd, Morris Ankrum
APRIL	⊙Valentino (108) ....D..320 Eleanor Parker, Anthony Dexter, R. Carlson ⊙Santa Fe (89) ....W..330 Randolph Scott, Janis Carter, Jerome Courtland Fury of the Congo (69) ....D..329 Johnny Weissmuller, Sherry Moreland Whirlwind (70) ....W..354 Gene Autry, Smiley Burnette	[20] Danger Zone (56) ....D..5017 Hugh Beaumont, Edward Brophy, R. Travis [27] Pier 23 (60) ....D..5018 Hugh Beaumont, Ann Savage	[13] ✪Father's Little Dividend (82) C..124 Spencer Tracy, Joan Bennett, Elizabeth Taylor [20] Soldiers Three (92) ....D..126 Walter Pidgeon, Stewart Granger, David Niven [27] ✪⊙Great Caruso, The (110) ..M..127 Mario Lanza, Ann Blyth, Dorothy Kirsten	[8] Canyon Raiders (54) ....W..5151 Whip Wilson, Fuzzy Knight, Phyllis Coates [15] I Was an American Spy (85) ..D..AA19 Ann Dvorak, Gene Evans, Douglas Kennedy [29] Ghost Chasers (69) ....C..5112 Huntz Hall, Leo Gorcey, Bowery Boys
MAY	Brave Bulls, The (108) ....D..321 Mel Ferrer, Miroslava, Anthony Quinn Her First Romance (73) ....C..358 Margaret O'Brien, Allan Martin jr. ⊙When the Redskins Rode (78) W..339 Jon Hall, Mary Castle, James Seay Smuggler's Gold (64) ....D..315 Cameron Mitchell, Amanda Blake Snake River Desperadoes (54) W..366 Charles Starrett, Smiley Burnette	[4] Roaring City (60) ....D..5016 Hugh Beaumont, Richard Travis [18] Kentucky Jubilee (75) ....C..5007 Jerry Colonna, Jean Porter, James Ellison	[4] ⊙Painted Hills, The (68) ......D..125 Lassie, Paul Kelly, Gary Gray, Ann Doran [18] Home Town Story (61) ......D..128 Donald Crisp, Jeffrey Lynn, Marjorie Reynolds [25] Go for Broke! (92) ....D..129 Van Johnson, Warner Anderson	[6] Blazing Bullets (51) ....W..5142 Johnny Mack Brown, Lois Hall [13] ⊙Cavalry Scout (78) ....W..5101 Audrey Long, Rod Cameron, Jim Davis [17] Nevada Badmen (58) ......W..5152 Whip Wilson, Fuzzy Knight, Phyllis Coates [20] According to Mrs. Hoyle (60)..D..5122 Spring Byington, Tanis Chandler, Brett King
JUNE	⊙Lorna Doone (84) ....C..336 Barbara Hale, Richard Greene, Ron Randell ⊙Texas Rangers, The (74) ....W..325 George Montgomery, Gale Storm China Corsair (67) ....D..316 Jon Hall, Lisa Ferraday, Ron Randell Silver Canyon (70) ....W..353 Gene Autry, Champion, Gail Davis	[15] Little Big Horn (82) ....W..5003 John Ireland, Marie Windsor, Lloyd Bridges [22] Savage Drums (70) ....W..5001 Babu, Lita Baron, Sid Melton	[8] Night Into Morning (86) ......D..130 Ray Milland, John Hodiak, Nancy Davis [15] No Questions Asked (81) .....D..132 Arlene Dahl, George Murphy, Barry Sullivan [22] ⊙Excuse My Dust (82) ....M..133 Red Skelton, Sally Forrest, Macdonald Carey [29] Kind Lady (78) ....D..134 Ethel Barrymore, Maurice Evans, A. Lansbury	[10] Casa Manana (73) ....M..5116 Robert Clarke, Virginia Welles [17] Father Takes the Air (61) ....C..5126 Raymond Walburn, Walter Catlett [24] Montana Desperadoes (51) ....W..5143 Johnny Mack Brown, Lois Hall
JULY	Sirocco (98) ....D..348 Humphrey Bogart, Lee J. Cobb, Marta Toren ⊙Hurricane Island (71) ......D..349 Two of a Kind (75) ....D..350 Edmond O'Brien, Lizabeth Scott, Terry Moore Big Gusher (68) ....D..306 Wayne Morris, Preston Foster, Dorothy Patrick Bonanza Town (56) ....W..367 ⊙Mask of the Avenger (83)....D..359 John Derek, Anthony Quinn, Jody Lawrance	[6] G.I. Jane (62) ....C..5012 Jean Porter, Tom Neal, Iris Adrian [13] Yes Sir, Mr. Bones (54) ......M..5019 All-Star Minstrel Show [20] Varieties on Parade (67) ....M..5020 Jackie Coogan, All-Star Revue	[6] Strictly Dishonorable (95) .....D..131 Ezio Pinza, Janet Leigh, Millard Mitchell [13] ⊙Show Boat (108) ....M..135 Kathryn Grayson, Howard Keel, Ava Gardner [20] Law and the Lady (104) ......C..136 Greer Garson, Michael Wilding, Marjorie Main [27] Teresa (103) ....D..137 Pier Angeli, John Ericson, Patricia Collinge	[8] Yukon Manhunt (62) ....D..5123 Kirby Grant, Chinook, Gail Davis [15] Stagecoach Driver (52).......W..5153 Whip Wilson [29] Let's Go Navy (68)...........C..5113 Leo Gorcey, Huntz Hall, Tom Neal
AUGUST	Whistle at Eaton Falls, The (96) D..322 Lloyd Bridges, Dorothy Gish Never Trust a Gambler (79) ...D..326 Dane Clark, Cathy O'Donnell, Tom Drake Pickup (79) ....D..357 Beverly Michaels, Hugo Haas, Allan Nixon Cyclone Fury (54) ....W..368 Charles Starrett, Smiley Burnette Chain of Circumstance (68)....D.. Richard Grayson, Margaret Field	[17] Lost Continent, The (84)......D..5004 Cesar Romero, Hillary Brooke, Chick Chandler	[3] ⊙Rich, Young and Pretty (95)..M..138 Jane Powell, Vic Damone, Danielle Darrieux [17] Tall Target, The (78)..........D..139 Dick Powell, Paula Raymond, Adolphe Menjou [31] Strip, The (85)...............D..140 Mickey Rooney, Sally Forrest, Monica Lewis	[26] Disc Jockey (80)............M..AA21 Ginny Simms, Michael O'Shea, Jane Nigh Oklahoma Justice (56) ......W..5144 Johnny Mack Brown
SEPTEMBER	Saturday's Hero (111).........D..318 John Derek, Donna Reed Lady and the Bandit, The (79)..D..337 Louis Hayward, Patricia Medina ⊙Sunny Side of the Street (71)..M.. Frankie Laine, Billy Daniels, Terry Moore ⊙Magic Face, The (89).........D.. Luther Adler, Patricia Knight Corky of Gasoline Alley (80)...D..302 Hills of Utah (70)............W..356	[14] Sky High (..)................D..5024 Sid Melton, Mara Lynn [21] Present Arms (..)............D..5023 Joe Sawyer, William Tracy	[7] People Against O'Hara (102)...D..201 Spencer Tracy, John Hodiak, Diana Lynn [14] Angels in the Outfield (..)......D-202 Paul Douglas, Janet Leigh [21] ⊙Mr. Imperium (87)..........M..203 Lana Turner, Ezio Pinza, Barry Sullivan [28] Red Badge of Courage (69)....D..204 Audie Murphy, Bill Mauldin	[9] Wanted: Dead or Alive (59)..W..5154 Whip Wilson, Andy Clyde [16] Joe Palooka in Triple Cross (..) D..5118 Joe Kirkwood, Cathy Downs [illegible] ⊙Flight to Mars (..) ....D..5103 Marguerite Chapman, Cameron Mitchell

FEATURE CHART

PARAMOUNT (Type, Rel. No.)	RKO RADIO (Type, Rel. No.)	REPUBLIC (Type, Rel. No.)	20TH CENTURY-FOX (Type, Rel. No.)	
12 Cassino to Korea (58) ......D..5008 Narrator—Quentin Reynolds ⊙Copper Canyon (84) ......W..5003 Ray Milland, Hedy Lamarr, Macdonald Carey Dark City (97) ....D..5004 Charlton Heston, Lizabeth Scott, Dean Jagger	7 Outrage (75) ....D..103 Mala Powers, Tod Andrews, Robert Clarke 16 Walk Softly, Stranger (81) ...D..102 Joseph Cotten, Valli, Spring Byington 21 Rio Grande Patrol (60) ....W..108 Tim Holt, Jane Nigh, Richard Martin 28 Mad Wednesday (77) ....C..166 Harold Lloyd, Frances Ramsden	1 Frisco Tornado (60) ....W..4967 Allan Lane, Eddy Waller, Martha Hyer 15 Hit Parade of 1951 (85) .....M..5002 John Carroll, Estelita Rodriguez 28 Rustlers on Horseback (60) ..W..4968 Allan Lane, Claudia Barrett, Eddy Waller	Fireball, The (83) ....D..023 Mickey Rooney, Pat O'Brien, Beverly Tyler ⊙Mister 880 (90) ....C..024 Burt Lancaster, Dorothy McGuire No Way Out (106) ....D..025 Linda Darnell, Richard Widmark, S. McNally ⊙I'll Get By (83) ....M..027 Gloria DeHaven, Dennis Day, June Haver	OCTOBER
11 ⊙Tripoli (95) ....D..5005 Maureen O'Hara, John Payne, Phillip Reed 22 ⊙Let's Dance (112).........MC..5006 Betty Hutton, Fred Astaire, Roland Young	1 ⊙Joan of Arc (165) ....D..118 Ingrid Bergman, Jose Ferrer, Francis L. Sullivan 21 Experiment Alcatraz (58) ....D..107 John Howard, Lynne Carter, Joan Dixon 22 Never a Dull Moment (89) ....C..106 Fred MacMurray, Andy Devine, Irene Dunne 23 Where Danger Lives (84) ......D..024 Robert Mitchum, Claude Rains, Faith Domergue	15 North of Great Divide (67) ...W..4944 Roy Rogers, Penny Edwards, Gordon Jones 20 Under Mexicali Stars (67) ....W..4954 Rex Allen, Dorothy Patrick 20 Macbeth (85) ....D..5003 Orson Welles, Jeanette Nolan, Dan O'Herlihy Rio Grande (105) ....SW..5004 John Wayne, Maureen O'Hara, Ben Johnson Missourians, The (60) ......W..4974 Monte Hale, Paul Hurst, Lyn Thomas	Two Flags West (92) ....D..029 Joseph Cotten, Linda Darnell All About Eve (138) ....D..030 Bette Davis, Anne Baxter, George Sanders Jackpot, The (85) ....C..031 James Stewart, Barbara Hale, Patricia Medina	NOVEMBER
Mr. Music (113) ....MC..5007 Bing Crosby, Nancy Olson, Charles Coburn	23 Vendetta (84) ....D..167 Faith Domergue, George Dolenz, Hillary Brooke	15 California Passage (90) ....W..5005 Forrest Tucker, Adele Mara, Jim Davis 15 ⊙Trail of Robin Hood (67) ..W..4946 Roy Rogers, Penny Edwards, Gordon Jones 23 Rough Riders of Durango (60) .W..5058 Allan Lane, Aline Towne, Ross Ford	⊙American Guerrilla in the Philippines (105) ....D..032 Tyrone Power, Micheline Prelle For Heaven's Sake (92) ....C..033 Clifton Webb, Joan Bennett, Robert Cummings	DECEMBER
⊙Branded (95) ....W..5009 Alan Ladd, Mona Freeman, Charles Bickford 17 At War With the Army (93) ..C..5014 Dean Martin, Jerry Lewis, Polly Bergen	6 Hunt the Man Down (68) ....D..111 Mary Anderson, Gig Young, Lynne Roberts 8 Law of the Badlands (60) ....W..113 Tim Holt, Richard Martin, Joan Dixon 13 Company She Keeps, The (83) ..D..109 Lizabeth Scott, Jane Greer, Dennis O'Keefe 15 Double Deal (65) ....D..112 Marie Windsor, Richard Denning, Fay Baker 27 Gambling House (80) ....D..110 Victor Mature, Terry Moore, William Bendix	20 Pride of Maryland (60) ......D..5023 Stanley Clements, Peggy Stewart, Frankie Darro 27 Belle Le Grand (90) ....D..5006 Vera Ralston, John Carroll	Mudlark, The (99) ....D..101 Irene Dunne, Alec Guinness, Andrew Ray Man Who Cheated Himself (81) D..102 Lee J. Cobb, Jane Wyatt, John Dall ⊙Halls of Montezuma (113) ...D..103 Richard Widmark, Walter Palance, Karl Malden	JANUARY
September Affair (103) ......D..5012 Joan Fontaine, Joseph Cotten, Jessica Tandy 22 ⊙Great Missouri Raid, The (85) D..5013 Wendell Corey, Ellen Drew, Macdonald Carey	10 Cry Danger (79) ....D..115 Dick Powell, Rhonda Fleming, Richard Erdman	5 Spoilers of the Plains (67) ....W..5041 Roy Rogers, Penny Edwards, Gordon Jones 23 Missing Women (60) ....D..5025 Penny Edwards, James Millican 28 Night Riders of Montana (60) .W..5059 Allan Lane, Claudia Barrett, Chubby Johnson	⊙Call Me Mister (95) ....M..104 Betty Grable, Dan Dailey, Dale Robertson ⊙I'd Climb the Highest Mountain (88) ....D..105 Susan Hayward, William Lundigan, R. Calhoun 13th Letter, The (85) ....D..107 Linda Darnell, Charles Boyer, Michael Rennie	FEBRUARY
Redhead and the Cowboy (82) D..5015 Glenn Ford, Rhonda Fleming, Alan Reed 24 Mating Season, The (101) ....C..5016 Gene Tierney, John Lund, Miriam Hopkins 28 ⊙Samson and Delilah (128) ..D..5010 Victor Mature, Hedy Lamarr, George Sanders	3 Payment on Demand (90) ....D..171 Bette Davis, Barry Sullivan, Kent Taylor 17 Tarzan's Peril (79) ....D..172 Lex Barker, Virginia Huston, George Macready 31 Thing From Another World (86) D..174 Eduard Franz, Margaret Sheridan, James Arness	1 Silver City Bonanza (67) ....W..5051 Rex Allen, Buddy Ebsen, Mary Ellen Kay 9 Cuban Fireball (78) ......MC..5007 Estelita Rodriguez, Warren Douglas 10 ⊙Oh! Susanna (90) ....D..5008 Rod Cameron, Adrian Booth, Forrest Tucker 23 Insurance Investigator (60) ..D..5026 Richard Denning, Audrey Long, Hillary Brooke 30 Heart of the Rockies (67) ...W..5042 Roy Rogers, Penny Edwards, Gordon Jones	⊙Sword of Monte Cristo (80) ..D..106 George Montgomery, Berry Kroeger, P. Corday Lucky Nick Cain (87) ....D..108 George Raft, Coleen Gray, Charles Goldner ⊙Bird of Paradise (100) ......D..109 Louis Jourdan, Debra Paget, Jeff Chandler Of Men and Music (85) ....M..137 Artur Rubinstein, Jan Peerce, Jascha Heifetz	MARCH
Molly (83) ....C..5011 (Rev. as The Goldbergs) Gertrude Berg, Philip Loeb ⊙Quebec (85) ....D..5017 John Barrymore Jr., Corinne Calvet, P. Knowles Lemon Drop Kid, The (91) ....C..5018 Bob Hope, Marilyn Maxwell, Lloyd Nolan	7 Kon-Tiki (68) ....D..173 Thor Heyerdahl, Knut Haugland 7 Saddle Legion (60) ....W..117 Tim Holt, Dorothy Malone, Richard Martin 14 Footlight Varieties (61) ......M..116 Jack Paar, Red Buttons, Leon Errol 21 My Forbidden Past (70) ......D..114 Ava Gardner, Melvyn Douglas, Robert Mitchum	8 Thunder in God's Country (67) .W..5052 Rex Allen, Mary Ellen Kay, Buddy Ebsen	Kefauver Crime Invest. (52) ..D..138 You're in the Navy Now (93) ..C..110 (Rev. as U.S.S. Teakettle) Gary Cooper I Can Get It for You Wholesale (91) ....D..111 Dan Dailey, Susan Hayward 14 Hours (91) ....D..114 Paul Douglas, Richard Basehart, B. Bel Geddes	APRIL
Appointment With Danger (90) D..5019 Alan Ladd, Jan Sterling, Phyllis Calvert ⊙Last Outpost, The (87)......D..5020 Ronald Reagan, Rhonda Fleming, Peter Hanson	5 Tokyo File 212 (84) ....D..175 Florence Marly, Robert Peyton 19 Sealed Cargo (90) ....D..118 Dana Andrews, Claude Rains, Carla Balenda	1 Buckaroo Sheriff of Texas (60) W..5066 Michael Chapin, Eilene Janssen 15 In Old Amarillo (67) ......W..5043 Roy Rogers, Estelita Rodriguez, Penny Edwards 15 Wells Fargo Gunmaster (60) ..W..5061 Allan Lane, Mary Ellen Kay 15 Bullfighter and the Lady (87) D..5009 Robert Stack, Gilbert Roland, Virginia Grey 30 Million Dollar Pursuit (60) ....D..5028 Penny Edwards, Grant Withers, Norman Budd	Follow the Sun (77) ....D..112 Glenn Ford, Anne Baxter, Dennis O'Keefe Rawhide (86) ....SW..113 Tyrone Power, Susan Hayward, Hugh Marlowe ⊙On the Riviera (89) ....MC..115 Danny Kaye, Gene Tierney, Corinne Calvet	MAY
Dear Brat (82) ....D..5021 Mona Freeman, Edward Arnold, Billy DeWolfe Trio (92) ....CD..5030 Jean Simmons, Michael Rennie, Anne Crawford	2 ⊙Jungle Headhunters (65) .....D..177 Lewis Cotlow, All Native Cast 9 Hard, Fast and Beautiful (76) D..119 Claire Trevor, Sally Forrest, Carleton Young 16 ⊙Best of the Badmen (84) ....W..176 Robert Ryan, Claire Trevor, Jack Buetel	1 Fighting Coast Guard (86) ...D..5010 Brian Donlevy, Forrest Tucker, Ella Raines 25 Secrets of Monte Carlo (60) .D..5030 Warren Douglas, Lois Hall, June Vincent	⊙Half Angel (77) ....D..116 Loretta Young, Joseph Cotten, Cecil Kellaway House on Telegraph Hill (93) ..D..117 Richard Basehart, Valentina Cortesa As Young As You Feel (77) ...C..120 Monty Woolley, Thelma Ritter, David Wayne	JUNE
⊙Passage West (80) ....W..5022 John Payne, Arleen Whelan, Dennis O'Keefe Ace in the Hole (112)........D..5023 Kirk Douglas, Jan Sterling, Porter Hall	18 ⊙Happy Go Lovely (88).......M..262 David Niven, Vera-Ellen, Cesar Romero 28 ⊙Alice in Wonderland (75).....D..291 (Walt Disney cartoon)	1 The Dakota Kid (60) ....W..5067 Michael Chapin, Eilene Janssen, James Bell 15 Rodeo King and Senorita (67) W..5053 Rex Allen, Mary Ellen Kay, Buddy Ebsen 25 Fugitive Lady (78)...........D..5011 Janis Paige, Binnie Barnes	Guy Who Came Back, The (91) .D..118 Paul Douglas, Joan Bennett, Linda Darnell ⊙Take Care of Little Girl (93) M..119 Jeanne Crain, Jean Peters, Dale Robertson ⊙Frogmen, The (96)..........D..122 Dana Andrews, Gary Merrill, Richard Widmark	JULY
Peking Express (85) ....D..5024 Joseph Cotten, Corinne Calvet, Edmund Gwenn That's My Boy (100) ....C..5026 Dean Martin, Jerry Lewis, Ruth Hussey ⊙Warpath (95) ....D..5025 Edmond O'Brien, Dean Jagger, Forrest Tucker	11 Flying Leathernecks (102)......D..261 John Wayne, Robert Ryan, Janis Carter 25 His Kind of Woman (120)......D..201 Robert Mitchum, Jane Russell, Vincent Price 28 Behave Yourself (..)........CD.. Farley Granger, Shelley Winters	10 This Is Korea (50)........Doc.. Fort Dodge Stampede (60)....W..5062 Allan "Rocky" Lane, Mary Ellen Kay 25 Adventures of Cpt. Fabian (100) D..5101 Errol Flynn, Micheline Prelle	Secret of Convict Lake, The (83) D..123 Glenn Ford, Gene Tierney, Ethel Barrymore No Highway in the Sky (98) ....D..121 James Stewart, Marlene Dietrich Mr. Belvedere Rings the Bell (88) C..124 Clifton Webb, Joanne Dru, Hugh Marlowe	AUGUST
Here Comes the Groom (114) ..C..5101 Bing Crosby, Jane Wyman, Franchot Tone Place in the Sun, A (122) ....D..5102 Montgomery Clift, Elizabeth Taylor Rhubarb (94) ....C..5103 Ray Milland, Jan Sterling, Gene Lockhart	8 On the Loose (74)............D..202 Joan Evans, Melvyn Douglas 15 Racket, The (..) ....D.. Robert Mitchum, Lizabeth Scott 18 Drums in the Deep South (87)...D.. James Craig, Barbara Payton Lili Marlene (85) ....D..203 Lisa Daniely, Hugh McDermott	15 Arizona Manhunt (60).......W..5068 Michael Chapin, Eilene Janssen 15 Havana Rose (..)............D.. Estelita Rodriguez, Hugh Herbert 28 Women in the Dark (..)......D.. Penny Edwards, Ross Elliott 28 Sea Hornet (..).............AD.. Rod Cameron, Adele Mara	⊙Meet Me After the Show (86) M..125 Betty Grable, Macdonald Carey, Rory Calhoun People Will Talk (110).........C..126 Cary Grant, Jeanne Crain Millionaire for Christy, A (90)..C..127 Fred MacMurray, Eleanor Parker, R. Carlson	SEPTEMBER

FEATURE CHART

	UNITED ARTISTS Type Rel. No.	UNIVERSAL-INT'L Type Rel. No.	WARNER BROS. Type Rel. No.
OCTOBER	One Minute to Twelve (75) ....D..203 Lars Hanson, Olaf Bergstrom, Gunnel Broström Second Face, The (72) ....D..204 Ella Raines, Bruce Bennett, Rita Johnson Kangaroo Kid, The (73) ......W..037 Veda Ann Borg, Jock O'Mahoney Two Lost Worlds (60) ....D..202 Laura Elliot, Jim Arness, Gloria Petroff	Hamlet (142) ....D..101 Laurence Olivier, Jean Simmons, Basil Sydney ⊙Wyoming Mail (87) ....SW..931 Stephen McNally, A. Smith, Howard da Silva Women on the Run (77) ......D..932 Ann Sheridan, Robert Keith, Dennis O'Keefe	Three Secrets (98) ....D..006 Ruth Roman, Eleanor Parker, Patricia Neal Glass Menagerie, The (107) ....D..007 Jane Wyman, Kirk Douglas, Gertrude Lawrence
NOVEMBER	⊙Prehistoric Women (74) ....D..205 Laurette Luez, Allan Nixon, Mara Lynn Border Outlaws (58) ....W..260 Spade Cooley, Maria Hart, Bill Edwards Three Husbands (78) ....C..642 Eve Arden, Emlyn Williams, Ruth Warrick ⊙Rogue River (79) ....W..201 Rory Calhoun, Peter Graves, Ellye Marshall	⊙Kansas Raiders (80) ....W..104 Audie Murphy, Brian Donlevy Milkman, The (87) ....C..102 Donald O'Connor, Piper Laurie, Jimmy Durante Deported (88) ....D..103 Marta Toren, Claude Dauphin, Jeff Chandler	Rocky Mountain (83) ....SW..008 Errol Flynn, Patrice Wymore West Point Story, The (107) ..D..009 James Cagney, Virginia Mayo, Doris Day
DECEMBER	Golden Salamander, The (96) .D..271 Anouk, Trevor Howard, Herbert Lom	Undercover Girl (83) ....D..105 Alexis Smith, Scott Brady, Gladys George Mystery Submarine (78) ....D..106 Marta Toren, Macdonald Carey, Robert Douglas Prelude to Fame (78) ....MD..180 Guy Rolfe, Kathleen Byron, Jeremy Spenser	Breakthrough (91) ....D..010 David Brian, John Agar, Frank Lovejoy ⊙Dallas (94) ....SW..011 Gary Cooper, Ruth Roman, Steve Cochran
JANUARY	Wicked City, The (76) ....D..206 Maria Montez, Lilli Palmer, J. P. Aumont Mister Universe (79) ....C..208 Jack Carson, Janis Paige, Bert Lahr Korea Patrol (57)..............D..211 Richard Emory, Benson Fong, Teri Duna Sun Sets at Dawn, The (71) ...D..046 Walter Reed, Sally Parr, Philip Shawn	⊙Frenchie (80) ....W..108 Joel McCrea, Shelley Winters, Paul Kelly ⊙Harvey (104) ....C..107 James Stewart, Peggy Dow, Josephine Hull Under the Gun (83) ....D..109 Richard Conte, Audrey Totter, Sam Jaffe	Highway 301 (83) ....D..012 Steve Cochran, Virginia Grey, Gaby Andre Operation Pacific (111) ....D..013 John Wayne, Patricia Neal, Ward Bond
FEBRUARY	They Were Not Divided (102) ..D..275 Edward Underdown, Ralph Clanton	⊙Tomahawk (82) ....SW..110 Van Heflin, Yvonne DeCarlo, Preston Foster Target Unknown (90) ....D..111 Mark Stevens, Don Taylor, Joyce Holden Operation Disaster (101) ......D..113 John Mills, Richard Attenborough, Helen Cherry Bedtime for Bonzo (83) ....C..112 Ronald Reagan, Diana Lynn, Walter Slezak	Storm Warning (91) ....D..014 Ginger Rogers, Ronald Reagan, Doris Day Enforcer, The (88) ....D..015 Humphrey Bogart, Zero Mostel, Ted de Corsia
MARCH	Blue Lamp, The (84) ....D..016 Jack Warner, Jimmy Hanley, Dirk Bogarde Naughty Arlette (86) ....C..226 My Outlaw Brother (80) .....D..209 (Rer. as My Brother, the Outlaw) Second Woman, The (91) ......D..639 Robert Young, Betsy Drake, John Sutton Circle of Danger (85)...........D..207 Ray Milland, Patricia Roc, Marius Goring So Long at the Fair (85) ......D..270	Abbott and Costello Meet the Invisible Man (82) ....C..116 Bud Abbott, Lou Costello, Nancy Guild Groom Wore Spurs, The (81) ...C..114 Ginger Rogers, Joan Davis, Jack Carson Air Cadet (94) ....CD..115 Stephen McNally, Alex Nicol, Gail Russell	⊙Sugarfoot (80) ....WD..016 Randolph Scott, Adele Jergens, Raymond Massey Lightning Strikes Twice (91) ....D..019 Ruth Roman, Richard Todd, M. McCambridge ⊙Lullaby of Broadway (91) ..M..020 Doris Day, Gene Nelson, S. Z. Sakall
APRIL	Badman's Gold (56)............W..262 Scarf, The (86) ....D..644 Long Dark Hall, The (87).......D..214 Rex Harrison, Lilli Palmer Queen for a Day (107) ....D..645 When I Grow Up (90) ....D..215 Skipalong Rosenbloom (73)....W..213 Max Rosenbloom, Max Baer, Jackie Coogan Oliver Twist (105)...............D..216 Man From Planet X (72) ....D..647	Up Front (92) ....C..118 David Wayne, Tom Ewell, Marina Berti ⊙Double Crossbones (76).....MC..119 Donald O'Connor, Helena Carter, Will Geer Ma and Pa Kettle Back on the Farm (80) ....C..117 Marjorie Main, Percy Kilbride, Meg Randall	Raton Pass (84) ....W..021 Dennis Morgan, Patricia Neal, Steve Cochran Only the Valiant (105) .....SW..022 Gregory Peck, Barbara Payton, Ward Bond
MAY	Try and Get Me (92) ....D..643 (Rer. as Sound of Fury) Frank Lovejoy First Legion, The (86) ....D..648 Charles Boyer, Lyle Bettger, Leo G. Carroll Odette (100) ....D..652 Anna Neagle, Trevor Howard, Marius Goring Prowler, The (92) ....D..650 Van Heflin, Evelyn Keyes, John Maxwell	Fat Man, The (77) ....D..120 J. Scott Smart, Rock Hudson, Julie London Katie Did It (81) ....C..122 Ann Blyth, Mark Stevens, Cecil Kellaway ⊙Smuggler's Island (75) ......D..121 Jeff Chandler, Evelyn Keyes, Philip Friend	I Was a Communist for the FBI (84) ....D..023 Frank Lovejoy, Dorothy Hart, Philip Carey Goodbye, My Fancy (107) ....C..024 Joan Crawford, Robert Young, Frank Lovejoy
JUNE	Fabiola (96) ....D..651 Man With My Face, The (75) ..D..659 Three Steps North (85) ....D..657 Lloyd Bridges, Lea Padovani, Aldo Fabrizi	⊙Apache Drums (75) ....W..123 Stephen McNally, Coleen Gray, Willard Parker Hollywood Story (77) ....D..124 Richard Conte, Henry Hull, Julia Adams	Along the Great Divide (88) ..SW..025 Kirk Douglas, Virginia Mayo, John Agar Inside Walls of Folsom Prison (87) ....D..026 Steve Cochran, David Brian, Philip Carey Strangers on a Train (101)....D..027 Farley Granger, Ruth Roman, Robert Walker
JULY	He Ran All the Way (78)......D..646 John Garfield, Shelley Winters Cyrano de Bergerac (113) ....D..660 Jose Ferrer, Mala Powers, William Prince Hoodlum, The (61).............D..653 Lawrence Tierney, Allene Roberts	Francis Goes to the Races (88) ..C..125 Donald O'Connor, Piper Laurie ⊙Prince Who Was a Thief (88)..D..126 Tony Curtis, Piper Laurie, Cecil Kellaway Comin' Round the Mountain (77) C..127 Bud Abbott, Lou Costello, Dorothy Shay	⊙Fort Worth (80) ....SW..028 Randolph Scott, David Brian, Phyllis Thaxter ⊙On Moonlight Bay (95) ......M..029 Doris Day, Gordon MacRae, Jack Smith
AUGUST	Cloudburst (..) ....D.. Robert Preston, Elizabeth Sellers Pardon My French (81)........C.. Two Gals and a Guy (70).......C..654 Obsessed (77) ....D.. David Farrar, Geraldine Fitzgerald Four in a Jeep (97)...........D.. Viveca Lindfors, Ralph Meeker ⊙New Mexico (84).............D..649 St. Benny, the Dip (81).........C..658	Iron Man (82) ....D..130 Jeff Chandler, Evelyn Keyes, Stephen McNally ⊙Mark of the Renegade (81) ...D..129 Ricardo Montalban, Cyd Charisse ⊙Cattle Drive (77) ....W..128 Joel McCrea, Dean Stockwell, Leon Ames	⊙Capt. Horatio Hornblower (117) D..030 Gregory Peck, Virginia Mayo
SEPTEMBER	Obsessed (..) ....D.. David Farrar, Geraldine Fitzgerald Mister Drake's Duck (81).......C..655 Douglas Fairbanks Jr., Yolande Donlan Gold Raiders (..)..............D.. George O'Brien, Sheilah Ryan	⊙Little Egypt (82)...........CD..131 Rhonda Fleming, Mark Stevens, Nancy Guild You Never Can Tell (78) ......D..132 Dick Powell, Peggy Dow, Joyce Holden Thunder on the Hill (84) ......D..133 Claudette Colbert, Ann Blyth	Jim Thorpe—All American (107) D..101 Burt Lancaster, Charles Bickford, P. Thaxter Force of Arms (100)...........D..102 William Holden, Nancy Olson, Frank Lovejoy Tomorrow Is Another Day (90)..D..103 Ruth Roman, Steve Cochran

MISCELLANEOUS

Type Rel. Date

ASTOR

Border Fence (60) ....D.. 8-15-51
Walt Wayne, Lee Morgan

Men of the Sea (70) ....D..
Roger Livesy, Margaret Lockwood

HALLMARK

One Too Many (106) ....D.. Jan.-51
Ruth Warrick, Richard Travis, Ginger Prince

WESTERN ADVENTURE

King of the Bullwhip (59) W.. 2- 1-51
Lash LaRue, Fuzzy St. John, Anne Gwynne

REISSUES

ASTOR

Bridge of San Luis Rey (91) D..5- 1-51
Lynn Bari, Louis Calhern

Dark Waters (93) ....D.. 1-15-51
Merle Oberon, Franchot Tone

Mr. Ace (90) ....D.. 6-15-51
George Raft, Sylvia Sidney

Sinners Holiday (93) ......D.. 1-15-51
George Raft, Randolph Scott

COLUMBIA

King of the Wild Horses (66) D..Apr.-51
William Janney, Dorothy Appleby

RKO RADIO

They Got Me Covered (94) C.. 3- 9-51
Bob Hope, Dorothy Lamour

Up in Arms (105) ....C.. 2-15-51
Danny Kaye, Dinah Shore, Dana Andrews

REALART

Condemned to Hang (87) ..D.. 2- 1-51
Franchot Tone, Alan Curtis

Confessions of a Model (78) D.. 4- 1-51
Danielle Darrieux, Douglas Fairbanks Jr.

Deadly Enemies (86) .....D.. 2- 1-51
Rod Cameron, Broderick Crawford

Fighting Sullivans (111) ..D.. 2- 1-51
Anne Baxter, Thomas Mitchell

Little Giant, The (91) ....C.. 5- 1-51
Bud Abbott, Lou Costello

Phantom of Paris (60) ....D.. 3- 1-51
Maria Montez, Patric Knowles

Salerno Beachhead (117) D.. 2- 1-51
Dana Andrews, Richard Conte, John Ireland

Secrets of a Sinner (63) ..D.. 4- 1-51
Madge Evans, John Boles, Bruce Cabot

Tangier (76) ....D.. 1- 1-51
Maria Montez, Robert Paige

Time of Their Lives (91) ..C.. 5- 1-51
Bud Abbott, Lou Costello

Werewolf of London (76) D.. 3- 1-51
Henry Hull, Valerie Hobson

20th CENTURY-FOX

⊙Buffalo Bill (90) ....W..June-51
Linda Darnell, Joel McCrea, Maureen O'Hara

⊙Jesse James (106) ......W..June-51
Tyrone Power, Henry Fonda, Nancy Kelly

⊙Kentucky (96) ....D..June-51
Loretta Young, Richard Greene, Walter Brennan

⊙My Friend Flicka (89) ....D..June-51
Roddy McDowall, Preston Foster, Rita Johnson

⊙Return of Frank James (..)W..June-51
Henry Fonda, Gene Tierney, Henry Hull

⊙Smoky (87) ....D..June-51
Fred MacMurray, Anne Baxter, Bruce Cabot

⊙Thunderhead—Son of Flicka (78) ....D..June-51
Roddy McDowall, Preston Foster, Rita Johnson

WARNER BROS.

Dodge City (104) ......SW.. 3-17-51
Errol Flynn, Olivia DeHavilland, Ann Sheridan

Virginia City (121) ....SW.. 3-17-51
Errol Flynn, Miriam Hopkins, Randolph Scott

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. First date is national release, second the date of review in BOXOFFICE. Symbol between dates is rating from BOXOFFICE review. ++ Very Good. + Good. ± Fair. — Poor. = Very Poor. ⊙ Indicates color photography.

Columbia

ASSORTED COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3423	Innocently Guilty (16)	12-21-50	±	3-24
3413	He Flew the Shrew (16½)	1-11-51	+	3-17
3414	Wedding Yells (16)	2- 8-51	+	3-10
3424	Wine, Women and Bong (15½)	2-22-51	+	3-31
3415	Blonde Atom Bomb (17)	3- 8-51	+	4-14
3425	The Awful Sleuth (16)	4-19-51	±	5- 5
3416	Fun on the Run (16)	5-10-51	±	5-26
3426	Woo Woo Blues (16)	7- 2-51	+	7-21

CANDID MICROPHONE
(One-Reel Specials)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3553	Subject No. 3 (10½)	2-15-51	+	3-17
3554	Subject No. 4 (11)	4-12-51	+	4-14
3555	Subject No. 5 (10½)	6-14-51	±	6-23
3556	Subject No. 6 (10)	8-15-51		....

CAVALCADE OF BROADWAY

Prod. No.	Title	Rel. Date	Rating	Rev'd
3652	The China Doll (11)	12-28-50	+	2-24
3653	Havana Madrid (10.)	4-12-51	+	5- 5
3654	New York After Midnight (11)	6-28-51	++	7-21

COLOR FAVORITES
(Technicolor Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3604	The Foolish Bunny (8)	12- 7-50	++	12-30
3605	Midnight Frolics (7½)	1-11-51	+	3-17
3606	The Carpenters (8)	2- 8-51	+	3-31
3607	Poor Little Butterfly (8)	3-15-51		
3608	Jitterbug Knights (7½)	4-15-51	+	4-14
3609	Birds in Love (8)	5-17-51	±	6- 9
3610	Air Hostess (8)	6-21-51	+	6-23
3611	The Egg Hunt (7½)	7-26-51	+	7-21
3612	Merry Manakins (8)	8-23-51		....

COMEDY FAVORITES
(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3433	Taming of the Snood (16)	12-14-50	+	12-30
3434	Champ's a Chump (19)	2-15-51	+	3-17
3435	General Nuisance (18)	4-12-51	+	5- 5
3436	Phony Cronies (16½)	6-14-51	±	6-30

JOLLY FROLICS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3502	Gerald McBoing Boing (7)	1-25-51	++	12-23
3503	Family Circus (6½)	6-28-51	++	6-23

MR. MAGOO
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
3702	Bungled Bungalow (6½)	12-28-50	+	3-24
3703	Barefaced Flatfoot (7)	4-26-51	+	5- 5

MUSIC TO REMEMBER

Prod. No.	Title	Rel. Date	Rating	Rev'd
3751	Borodin's Prince Igor and Polovetsian Dances (9½)			....
3752	Tchaikovsky's Nutcracker Suite (9½)		+	10-14
3753	Tchaikovsky's Piano Concerto in B-Flat Minor (10)		+	11-11
3754	Grieg's Peer Gynt Suite (9½)			....
3755	Tchaikovsky's 1812 Overture (11)		+	12-23
3756	Tchaikovsky's Swan Lake Ballet (10)		+	2-24

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3854	Heart Throbs of Yesterday (10)	12-14-50	+	12-30
3855	Reno's Silver Spurs Award (9)	1-25-51	+	3-31
3856	Jimmy McHugh's Song Party (10½)	3-22-51	±	4-14
3857	Hollywood Memories (9)	4-19-51	+	5- 5
3858	Hollywood Awards (9½)	5-17-51	+	6-23
3859	Hollywood Pie Throwers (9½)	6-21-51	±	7-21
3860	The Great Director (9)	7-19-51		....

STOOGE COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3404	A Snitch in Time (16½	12- 7-50	±	12-30
3405	Three Arabian Nuts (16)	1- 4-51	±	3-24
3406	Baby Sitter's Jitters (16)	3- 1-51	+	3-17
3407	Don't Throw That Knife (16)	5- 3-51	+	5-26
3408	Scrambled Brains (16)	7- 5-51	+	7-21

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3440	A Day With the FBI (19)	7-21-51	++	5-26

VARIETY FAVORITES

Prod. No.	Title	Rel. Date	Rating	Rev'd
3953	Milt Britton and Band (11)	12-21-50		....
3954	Brokers Follies (11)	2-22-51	+	3-31

WORLD OF SPORTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3805	Army's All-American (10)	2-22-51	+	3-31
3806	Quebec Sports Holiday (8½)	4-12-51	+	5- 5
3807	Mr. Tennis (9)	4-26-51	+	5-26
3808	Future Major Leaguers (11)	5-31-51	+	6-23
3809	Sunshine Sports (10)	6-28-51	±	7-21
3810	Anglers Aweigh (10)	7-26-51		....

SERIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3140	Overland With Kit Carson 15 Chapters (reissue)	2-15-51	+	3-10
3160	Roar of the Iron Horse 15 Chapters	5-31-51	+	6- 2

Metro-Goldwyn-Mayer

CARTOONS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
W-234	The Chump Champ (7)	11-4-50		....
W-236	The Peachy Cobbler (7)	12- 9-50	+	2- 3
W-238	Fresh Laid Plans (9)	1-27-51	+	2-10
W-239	Cock-a-Doodle Dog (7)	2-10-51	+	2-10
W-241	Daredevil Droopy (6)	3-31-51	+	5-12
W-243	Droopy's Good Deed (7)	5- 5-51	+	5-26
W-245	Symphony in Slang (7)	6-16-51	+	5-26

GOLD MEDAL REPRINTS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
W-262	Early Bird Dood It (9)	12- 2-50		....
W-263	Million Dollar Cat (7)	2-24-51	++	2- 3
W-264	The Shooting of Dan McGoo (8)	4-14-51	+	5-12
W-265	Gallopin' Gals (7)	6- 2-51	+	5-26
W-266	The Bodyguard (7)	8- 4-51		....

PEOPLE ON PARADE
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
P-211	Egypt Speaks (8)	1- 6-51	+	2- 3
P-212	Voices of Venice (8)	2- 3-51	+	4-14
P-213	Springtime in Netherlands (9)	4-21-51	±	6- 2
P-214	Land of Zuider Zee (9)	4-28-51	±	6- 2
P-215	Word for the Greeks (8)	5-12-51		....
P-216	Romantic Riviera (9)	6-23-51		....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
S-255	Wanted: One Egg (9)	12-16-50	±	2- 3
S-256	Sky Skiers (8)	2-17-51	++	2- 3
S-257	Fixin' Fool (8)	3-24-51	+	4-14
S-258	Camera Sleuth (10)	4-28-51	++	5-12
S-259	Bandage Bait (9)	6-16-51	+	5-26
S-260	Bargain Madness (9)			....

TOM & JERRY CARTOONS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
W-235	Cueball Cat (7)	11-25-50		....
W-237	Casanova Cat (7)	1- 6-51	+	2-10
W-240	Jerry and the Goldfish (7)	3- 3-51	+	4-14
W-242	Jerry's Cousin (7)	4- 7-51	+	5-12
W-244	Sleepy-Time Tom (7)	5-26-51	+	6- 2
W-246	His Mouse Friday (7)	7- 7-51		....

Paramount

CASPER CARTOONS

Prod. No.	Title	Rel. Date	Rating	Rev'd
B10-2	Once Upon a Rhyme (8)	12-15-50	+	3-17
B10-3	Boo Hoo Baby (8)	3-30-51	++	3-17
B10-4	To Boo or Not to Boo (7)	6- 8-51	++	6-30
B10-5	Boo Scout (8)	7-27-51	+	7-14
B10-6	Casper Comes to Clown (..)	8-10-51		....

CHAMPIONS
(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
Z10-3	Popeye a la Mode (7)	11- 3-50		....
Z10-4	Shape Ahoy (6)	11-17-50		....

GRANTLAND RICE SPORTLIGHTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
R10-2	Outboard Shenanigans (10)	11-10-50	+	11-18
R10-3	Glacier Fishing (10)	10- 6-50	+	11-18
R10-4	Targets on Parade (10)	11-24-50	+	1-13
R10-5	Dobbin Steps Out (10)	12- 8-50	+	3-10
R10-6	Top Flight Tumblers (10)	1-12-51	+	2-24
R10-7	Isle of Sport (10)	2-16-51	+	3-17
R10-8	Big Little Leaguers (9)	3-16-51	+	4-21
R10-9	Jumping Off Place (10)	5-11-51	+	5-19
R10-10	Close Decisions (10)	5-25-51	+	7-14
R10-11	City of Ball Tossers (10)	6-22-51	+	7-21
R10-12	Follow the Game Trails (10)	7-20-51	+	7-21

MUSICAL PARADE
(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
FF10-4	You Hit the Spot (18)	10- 6-50		....
FF10-5	Bombarela (19)	10- 6-50		....
FF10-6	Halfway to Heaven (19)	10- 6-50		....

NOVELTOONS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
P10-2	Mice Meeting You (7)	11-10-50	+	1-13
P10-3	Sock-a-Bye Kitty (7)	12-22-50	+	3-17
P10-4	One-Quack Mind (7)	1-12-51	+	2-24
P10-5	Mice Paradise (7)	3- 9-51	+	3-24
P10-6	Hold the Lion, Please (7)	4-27-51	+	4-14
P10-7	Land of Lost Watches (9)	5- 4-51	+	5-19
P10-8	As the Crow Lies (6)	6- 1-51	+	7-28
P10-9	Slip Us Some Redskin (7)	7- 6-51	+	7-21
P10-10	Party Smarty (..)	8- 3-51		....

PACEMAKERS

Prod. No.	Title	Rel. Date	Rating	Rev'd
K10-3	Country Cop (10)	12- 8-50	++	1-13
K10-4	Music Circus (11)	2- 2-51	+	2-24
K10-5	Kids and Pets (11)	3-23-51	+	4-14
K10-6	The Littlest Expert (10)	4-13-51	+	5-19

POPEYE CARTOONS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
E10-1	Quick on the Vigor (7)	10- 6-50	+	10-14
E10-2	Riot in Rhythm (7)	11-10-50	+	11-18
E10-3	Farmer and Belle (7)	12- 1-50	+	2- 3
E10-4	Vacation With Play (7)	1-26-51	+	3-10
E10-5	Thrill of Fair (7)	4-20-51	+	4-14
E10-6	Alpine for You (7)	5-18-51	+	5-19
E10-7	Double Cross Country Race (7)	6-15-51	+	6-30
E10-8	Pilgrim Popeye (7)	7-13-51	+	7-14

SCREEN SONGS
(Color)

Prod. No.	Title	Rel. Date	Rating	Rev'd
X10-1	Fiesta Time (7)	11-17-50		....
X10-2	Fresh Yeggs (7)	11-17-50	+	2- 3
X10-3	Tweet Music (7)	2- 9-51	+	3-10
X10-4	Drippy Mississippi (7)	4-13-51	+	4-14
X10-5	Miners Forty Niners (7)	5-18-51	+	5-19
X10-6	Sing Again of Michigan (7)	6-29-51	+	7-14

SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
T10-1	The New Pioneers (20)	9- 1-50	++	9-30

THE MOVIES AND YOU

Prod. No.	Title	Rel. Date	Rating	Rev'd
T10-2	The Cinematographer (10)	1-15-51	++	1-20

RKO Radio

CLARK & McCULLOUGH
(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,603	Alibi Bye Bye (21)	11-17-50	±	1-27
13,604	Jitters, the Butler (20)	12-29-50		....

COMEDY SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,402	Night Club Daze (16)	11-24-50	+	9- 2
13,403	Newlyweds' Boarder (15)	1-19-51	±	5- 5
13,404	Tin Horn Troubadours (16)	3-16-51	±	2-10
13,405	Newlyweds' Easy Payments (15)	5-11-51	±	2-10
13,406	From Rogues to Riches (15)	7- 6-51		....

DISNEY CARTOONS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
14,106	Out on a Limb (7)	12-15-50	+	1-13
14,702	Donald's Golf Game (8) (reissue)	12-29-50		....
14,107	Lion Down (7)	1- 5-51	+	1-13
14,108	Chicken in the Rough (7)	1-19-51	++	3-10
14,109	Cold Storage (7)	2- 9-51	+	2-24
14,703	Merbabies (9) (reissue)	2-23-51		....
14,110	Dude Duck (7)	3- 2-51	+	4-21
14,111	Home Made Home (7)	3-23-51	+	5- 5
14,112	Corn Chips (7)	4- 6-51	++	6- 9
14,704	The Practical Pig (8) (reissue)	4-20-51		....
14,113	Cold War (7)	4-21-51	+	6- 2
14,114	Plutopia (7)	5-18-51	+	6- 9
14,115	Test Pilot Donald (7)	6- 8-51	+	6-23
14,116	Tomorrow We Diet (7)	6-29-51	+	6-23
14,705	Polar Trappers (8) (reissue)	7- 6-51	+	7-21
14,117	A Lucky Number (7)	7-20-51	+	6-23
14,118	R'Coon Dawg (7)	8-10-51	+	6-23
14,706	Old Mill (9), reissue	8-24-51		....

LEON ERROL COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,702	Spooky Wooky (15)	12- 1-50	+	1-27
13,703	Chinatown Chump (16)	1-26-51	+	3-10
13,704	Punchy Pancho (16)	3-30-51	+	2- 3
13,705	One Wild Night (17)	5-25-51	+	6- 2

MY PAL SERIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,202	Pal's Gallant Journey (22)	2-16-51	+	2-24

PATHE SPORTSCOPES

Prod. No.	Title	Rel. Date	Rating	Rev'd
14,303	Diving Dynasty (8)	11-17-50		....
14,304	Connie Mack (8)	12-15-50	++	2- 3
14,305	Canadian Snow Fun (8)	1-12-51	++	2-24
14,306	Big House Rodeo (8)	2- 9-51	+	6- 2
14,307	The Big Shoot (8)	3- 9-51	+	4-21
14,308	Slammin' Sammy Snead (9)	4- 6-51	+	5-12
14,309	First Lady of the Turf (8)	5- 4-51	+	6- 2
14,310	Ted Williams (8)	6- 1-51	±	6-23

SCREENLINERS

Prod. No.	Title	Rel. Date	Rating	Rev'd
14,206	Movie Oldies (9)	1-26-51	+	3-10
14,207	Lifeguard (8)	2-16-51	±	4-21
14,208	Flying [illegible] (9)	3-23-51	+	5- 5
14,209	Your Fate Is In Your Hands (8)	4-20-51	+	6- 2
14,210	Florida Cowhands (9)	5-18-51	+	6-23
14,211	Card Sharp (9)	6-15-51	+	7-14

SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,901	Football Headliners of 1950 (17)	12- 8-50	+	1-13

THIS IS AMERICA

Prod. No.	Title	Rel. Date	Rating	Rev'd
13,104	Letter to a Rebel (16)	12- 8-50		....
13,105	Airline to Anywhere (16)	1- 5-51	+	2- 3
13,106	Lone Star Roundup (15)	2- 2-51	+	4-14
13,107	Cruise Ship (16)	3- 2-51	+	4-21
13,108	Day at the Fight (16)	3-30-51	++	5-12
13,109	MacArthur Story (16)	4-27-51	+	4-21
13,110	They Fly With the Fleet (16)	6-22-51	++	7-14
23,301	Nature's Half Acre (33)	8- 3-51		....

20th Century-Fox

MARCH OF TIME

Prod. No.	Title	Rel. Date	Rating	Rev'd
Vol. 16, No. 8	Tito—New Ally? (17½)	12-22-50		....

1951 SEASON

Prod. No.	Title	Rel. Date	Rating	Rev'd
Vol. 17, No. 1	Strategy for Victory (17½)	Feb.-51	++	2-10
Vol. 17, No. 2	Flight Plan for Freedom (18½)	Mar.-51		....
Vol. 17, No. 3	The Nation's Mental Health (19)	Apr.-51	+	5- 5
Vol. 17, No. 4	Moroccan Outpost (17)	June-51	++	6-23
Vol. 17, No. 5	Crisis in Iran (19)	Aug.-51	++	7-28

SPORTS

Prod. No.	Title	Rel. Date	Rating	Rev'd
3101	Arrow Artistry (10)	Jan.-51		....
3102	Let's Go Marlin Fishin' (10)	Mar.-51	±	6-23

SPECIAL-3 REELS

Prod. No.	Title	Rel. Date	Rating	Rev'd
7101	Why Korea? (30)	Jan.-51	+	1-27

TERRYTOONS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
5101	The Talking Magpies in Rival Romeos (7)	Jan.-51		....
5102	Nutsy in Squirrel Crazy (7)	Jan.-51	+	2-10
5127	The Lucky Duck (7) (reissue)	Jan.-51		....
5103	Little Roquefort in Three Is a Crowd (7)	Feb.-51	±	2-10
5104	Woodman Spare That Tree (7)	Feb.-51	+	1-27
5128	The Bird Tower (7) (reissue)	Feb.-51		....
5105	Half Pint in Stage Struck (7)	Mar.-51	+	2- 3
5106	Mighty Mouse in Sunny Italy (7)	Mar.-51	+	1-27
5107	Gandy Goose in Songs of Erin (7)	Mar.-51	+	1-27
5129	Shipyard Symphony (7) (reissue)	Apr.-51		....
5108	Bulldozing the Bull (7)	Apr.-51	+	5-19
5109	Gandy Goose in Spring Fever (7)	Apr.-51	+	5-19
5110	Goons From the Moon (7)	May-51	+	6-30
5111	Musical Madness (7)	May-51	+	6-30
5130	Temperamental Lion (7) (reissue)	May-51		....
5112	Elephant Mouse (7)	June-51		....
5113	The Rainmakers (7)	June-51	±	7-28
5114	Injun Trouble (7)	June-51	+	7-28
5115	Seasick Sailors (7)	July-51	±	7-28
5116	Tall Timber Tale (7)	July-51	±	7-28
5117	Aesop's Fables Golden Egg Goosie (7)	Aug.-51	+	7-28
5118	A Swiss Miss (7)	Aug.-51	+	7-28

Universal-International

CARTOON MELODIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
6382	Peggy, Peg and Polly (..)	1-22-51	+	1-20
6383	Lower the Boom (10)	3-19-51	+	2-17
6384	Bubbles of Song (10)	5- 7-51	+	6- 9
6385	Readin', Writin' and 'Rithmetic (10)	5-28-51	+	6-30

NAME BAND MUSICALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
6302	Jerry Gray and the Band of Today (15)	12-20-51	+	1-20
6303	Sugar Chile Robinson, Count Basie and His Sextet (15)	1- 3-51	+	3-10
6304	Frankie Carle & Orch. (15)	1-31-51	+	2-17
6305	Ray Anthony & His Orchestra (15)	2-28-51	+	3-17
6306	Tex Williams' Western Varieties (15)	3-28-51	±	3-24
6307	Frank DeVol and His Orch. (15)	5- 2-51	+	5-19
6308	Eddie Peabody & Sonny Burke's Orch. (15)	5-23-51	+	6- 9
6309	Sportsmen and Ziggy Elman's Orch. (15)	6-13-51	+	5-12
6310	Teresa Brewer and Firehouse Five Plus Two (15)	6-27-51	+	6-30

SHORTS CHART

TECHNICOLOR CARTUNES
(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
6322	Three Lazy Mice (7)	12- 4-50		....
6323	Chew Chew Baby (7)	12-25-50	++	2-17
6324	Dippy Diplomat (7)	1-15-51	+	3-17
6325	Adventures of Tom Thumb (7)	2-12-51	+	3-10
6326	Woody Dines Out (7)	3-19-51	+	3-24
6327	Andy Panda Goes Fishing (7)	4-23-51	+	5-19
6328	Springtime Serenade (7)	5-14-51	±	5-12
6329	Jungle Jive (7)	6-18-51	+	6-23
6330	Who's Cookin' Who? (7)	7-16-51		....
6331	Pied Piper of Basin Street (7)	8-20-51		....
6332	100 Pygmies and Andy Panda (7)	9-17-51		....
6333	The Fox and the Rabbit (7)	10-15-51		....

VARIETY VIEWS

Prod. No.	Title	Rel. Date	Rating	Rev'd
6341	Battle of the Bulge (9)	1-22-51	+	2-17
6342	Brooklyn Goes to Beantown (9)	2-19-51	+	2-17
6343	Springboard to Fame (9)	3- 5-51	±	3-24
6344	Hickory Holiday (9)	4-30-51	±	5-19
6345	Finny Business (9)	5-21-51	+	6- 9
6346	Clubby Cub (9)	6-18-51	++	5-12

WOODY WOODPECKER CARTUNES
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
6351	Puny Express (7)	1-22-51	+	2-10
6352	Sleep Happy (7)	3-26-51	+	4-21
6353	Wicket Wackey (7)	5-28-51	±	5-12
6354	Sling Shot 6⅞ (7)	7-23-51	+	6-30

Warner Bros.

BLUE RIBBON HIT PARADE
(Technicolor Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
7305	Duck Soup to Nuts (7)	1- 6-51		....
7306	Flowers for Madame (7)	2- 3-51		....
7307	Life With Feathers (7)	3- 3-51		....
7308	Peck Up Your Troubles (7)	3-24-51	+	4-21
7309	Odor-Able Kitty (7)	4-21-51		....
7310	Book Revue (7)	5-19-51		....
7311	Stagefright (7)	6-23-51		....
7312	Sioux Me (7)	7-21-51		....
7313	The Stupid Cupid (7)	9- 1-51		....

BUGS BUNNY SPECIALS
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
7720	Hare We Go (7)	1- 6-51	+	2-17
7721	Rabbit Every Monday (7)	2-10-51	+	4-21
7722	Bunny Hugged (7)	3-10-51	+	4-21
7723	Fair-Haired Hare (7)	4-14-51	+	6- 2
7724	Rabbit Fire (7)	5-19-51	++	6-30
7725	French Rarebit (7)	6-30-51		....
7726	His Hare Raising Tale (7)	8-11-51		....

FEATURETTES

Prod. No.	Title	Rel. Date	Rating	Rev'd
7103	Ace of Clubs (20)	1-27-51		....
7104	Roaring Guns (19) (reissue)	3-31-51		....
7105	Hunting the Hard Way (20)	5-26-51		....
7106	Law of the Badlands (20)	8- 4-51		....

HIT PARADE OF GAY NINETIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
7802	Old Family Album (10)	12-16-50	+	2-17
7804	Childhood Days (10)	2-10-51		....
7805	In Old New York (9)	4-28-51		....
7806	Musical Memories (9)	6-30-51		....

JOE McDOAKES COMEDIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
7402	So You're Going to Have an Operation (10)	12- 2-50	—	11-18
7403	So You Want to Be a Handyman (10)	1-13-51	±	1-27
7404	So You Want to Be a Cowboy (10)	4-14-51	±	5-26
7405	So You Want to Be a Paperhanger (10)	6- 2-51	+	7-14
7406	So You Want to Buy a Used Car (10)	7-28-51		....

MERRIE MELODIES
(Color)

Prod. No.	Title	Rel. Date	Rating	Rev'd
7706	A Fox in a Fix (7)	1-20-51	+	3-31
7707	Canned Feud (7)	2- 3-51		....
7708	Putty Tat Trouble (7)	2-24-51	++	4-14
7709	Corn Plastered (7)	3- 3-51	+	4-21
7710	Scent-Imental Romeo (7)	3-24-51	++	4-28
7711	A Bone for a Bone (7)	4- 7-51	+	6- 9
7712	Hound for Trouble (7)	4-28-51	+	6- 2
7713	Early to Bet (7)	5-12-51	++	6- 9
7714	Room and Bird (7)	6- 2-51	+	7-14
7715	Chow Hound (7)	6-16-51	+	7-14
7716	Wearing of the Grin (7)	7-14-51		....
7717	Leghorn Swaggled (7)	7-28-51		....
7718	Cheese Chasers (7)	8-25-51		....

SPORTS PARADE
(Technicolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
7504	Ski in the Sky (10)	1-13-51	+	3-31
7505	Will to Win (10)	2-24-51	+	4-14
7506	Rocky Eden (10)	4- 7-51	+	5-26
7507	Hawaiian Sports (10)	5-12-51	+	6- 9
7508	Birds and Beasts Were There (10)	6-16-51	+	6-30
7509	Making Mounties (10)	7-14-51		....
7510	Kings of the Outdoors (10)	8-18-51		....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
7004	My Country 'Tis of Thee (20)	2-17	+	2-10
7005	Neighbor Next Door (20)	3-17-51	++	4-28
7006	Stranger in the Lighthouse (20)	5- 5-51	++	6- 2
7007	Sons of the Plains (19)	6- 9-51	+	6-30
7008	Enchanted Islands (20)	8- 4-51		....

VITAPHONE NOVELTIES

Prod. No.	Title	Rel. Date	Rating	Rev'd
7603	Blaze Busters (10)	12-30-50	++	2-17
7604	Animal Antics (10)	1-20-51	+	3-31
7605	Horse-Hide Heroes (10)	3-10-51	+	4-28
7606	Anything for Laughs (10)	4-21-51	±	6- 2
7607	World of Kids (10)	6-23-51	+	6-30
7608	Disaster Fighters (10)	8-11-51		....

MISCELLANEOUS

Monogram

LITTLE RASCALS
(Reissues)

Prod. No.	Title	Rel. Date	Rating	Rev'd
4990	Heart Are Thumps (19)	10-10-50		....
4975	Mush and Milk (18)	10-14-50		....
4991	Three Smart Boys (11)	10-24-50		....
4976	Kid From Borneo (19)	10-28-50		....
4992	Rushin Ballett (11)	11- 7-50		....
4977	Lucky Corner (17)	11-11-50		....
4993	Glove Taps (11)	11-21-50		....
4979	Anniversary Trouble (19)	11-25-50		....
4994	Night N Gales (11)	12- 5-50		....
4980	Mike Fright (18)	12- 9-50		....
4978	Beginner's Luck (19)	12-23-50		....
4981	Little Papa (19)	1- 5-51		....
4982	Pooch, The (21)	1-20-51		....

Public Relations

Prod. No.	Title	Rel. Date	Rating	Rev'd
4	The Art Director (8) 20th-Fox	11- 1-49		....
5	The Sound Man (10) Col	1-19-50	++	12-24
6	History Brought to Life (10) Para.	3-15-50		....
7	Screen Actors (9) MGM	5-13-50	+	6-17
8	Moments in Music (10) MGM	7-13-50	+	7-15
9	Costume Designer (9) RKO	9-13-50		....
10	Screen Writer (9½) 20th-Fox	Nov.-50		....

Republic

SERIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
5081	Desperadoes of the West 12 Chapters	12-23-50		....
5082	Flying Disc Man From Mars 12 Chapters	3-17-51		....
5083	Perils of the Darkest Jungle 12 Chapters (reissue)	6- 9-51		....

THIS WORLD OF OURS
(Trucolor)

Prod. No.	Title	Rel. Date	Rating	Rev'd
4979	France (9)	10-15-50		....
4980	Holland (9)	11-30-50		....

1950-51 SEASON

Prod. No.	Title	Rel. Date	Rating	Rev'd
5071	London (9)	1-15-51		....
5072	Portugal (9)	2-15-51		....
5073	Spain (9)	3-15-51		....
5074	England (9)	4-15-51		....
5075	Hawaii (9)	5-15-51		....
5076	Greece (9)	6-15-51		....

SPECIALS

Prod. No.	Title	Rel. Date	Rating	Rev'd
9495	The Battle for Korea (9)	7- 1-50		....

Independents

Title	Rating	Rev'd
Spanish Texas (10) Nationwide Pictures	+	11-11
Grandma Moses (25) AF	++	12- 2
Mystery of the Flying Saucers (8) Hoffberg	++	1-20
The Village Tale (35) Palestine Films	++	1-27
Salzburg Fiesta (12½) Hoffberg	+	5- 5
The Beautiful Blue Danube (12½) Hoffberg	+	5- 5
Polkas (12½) Hoffberg	+	5- 5
United Nations Screen Magazine No. 5 (10) UN	+	5-12
United Nations Screen Magazine No. 6 (10) UN	+	5-12
United Nations Screen Magazine No. 8 (10) UN	+	5-12
W. B. Yeats—A Tribute (24) Brandon Films	++	6- 9

COMING FEATURES

Listed herein are productions on which national release dates have not been set or which go beyond the dates covered by the Feature Chart.

COLUMBIA

Barefoot Mailman..Robert Cummings, Terry Moore
Boots Malone....William Holden, Johnny Stewart
⊙California Conquest.Cornel Wilde, Teresa Wright
Criminal Lawyer........Pat O'Brien, Jane Wyatt
Family Secret, The..John Derek, Jody Lawrance
Five............William Phipps, Susan Douglas
Harlem Globetrotters, The.T. Gomez, D. Dandridge
Her Wonderful Lie......Janis Carter, Marc Platt
Jungle Jim in the Forbidden Land ....Johnny Weissmuller, Sheila Ryan
Jungle Manhunt..Johnny Weissmuller, A. Greene
⊙Man in the Saddle........R. Scott, J. Leslie
Mob, The.....Broderick Crawford, Betty Buehler
Purple Heart Diary..Frances Langford, J. Holdren
Scandal Sheet....John Derek, Broderick Crawford
Small Wonder....Robert Cummings, Barbara Hale
Son of Dr. Jekyll..Louis Hayward, Jody Lawrance
⊙Ten Tall Men....Burt Lancaster, Kieron Moore
⊙Thief of Damascus..Paul Henreid, Jeff Donnell
Valley of Fire........Gene Autry, Pat Buttram
War Cry..................George Montgomery
Woman in Question, The..Jean Kent, Dirk Bogarde

LIPPERT

Great Adventure, The..Dennis Price, Jack Hawkins
Highly Dangerous..Dane Clark, Margaret Lockwood
Murder in Safety..G. Brent, Marguerite Chapman
Superman and the Mole Men..G. Reeves, P. Coates
Tales of Robin Hood..Robert Clarke, M. Hatcher
Unknown World.....Bruce Kellogg, Marilyn Nash

METRO-GOLDWYN-MAYER

⊙Across the Wide Missouri..C. Gable, J. Hodiak
⊙American in Paris, An..Gene Kelly, Leslie Caron
Bannerline........Keefe Brasselle, Sally Forrest
⊙Belle of New York....Fred Astaire, Vera-Ellen
Callaway Went Thataway.......Fred MacMurray
Calling Bulldog Drummond.W. Pidgeon, M. Leighton
County Line....Walter Pidgeon, Audrey Trotter
⊙Ivanhoe.......Robert Taylor, Elizabeth Taylor
Just This Once........Peter Lawford, Janet Leigh
Light Touch.......Stewart Granger, Pier Angeli
Lone Star............Clark Gable, Ava Gardner
Love Is Better Than Ever......Elizabeth Taylor
Man With a Cloak..Barbara Stanwyck, J. Cotten
⊙Pandora and Flying Dutchman....Ava Gardner
⊙Quo Vadis........Robert Taylor, Deborah Kerr
Rain, Rain, Go Away..J. Whitmore, P. Raymond
Singin' in the Rain..Gene Kelly, Donald O'Connor
⊙Texas Carnival....Esther Williams, Red Skelton
Too Young to Kiss....Van Johnson, June Allyson
Unknown Man.....Walter Pidgeon, Ann Harding
Westward the Women.Robert Taylor, Denise Darcel
When in Rome......Van Johnson, Paul Douglas
⊙Wild North, The........S. Granger, W. Corey

MONOGRAM

Elephant Stampede..Johnny Sheffield, D. Martell
⊙Fort Osage..Rod Cameron, J. Nigh, M. Ankrum
Longhorn, The........Bill Elliott, Phyllis Coates
Submarine School...............Wayne Morris
Vengeance Trail......Bill Elliott, Peggy Stewart
Win, Place and Show....Leo Gorcey, Huntz Hall
Yellow Fin......Wayne Morris, Damian O'Flynn

PARAMOUNT

⊙Aaron Slick From Punkin Crick..Alan Young
Anything Can Happen....Jose Ferrer, Kim Hunter
Carrie..........Laurence Olivier, Jennifer Jones
⊙Crosswinds.......John Payne, Rhonda Fleming
Darling, How Could You!..Joan Fontaine, J. Lund
⊙Denver & Rio Grande....E. O'Brien, S. Hayden
Detective Story....Kirk Douglas, Eleanor Parker
⊙Flaming Feather....S. Hayden, Forrest Tucker
⊙Greatest Show on Earth..B. Hutton, J. Stewart
⊙Hong Kong....Ronald Reagan, Rhonda Fleming
My Favorite Spy........Bob Hope, Hedy Lamarr
My Son John..........Helen Hayes, Van Heflin
⊙Red Mountain......Alan Ladd, Lizabeth Scott
⊙Shane..............Alan Ladd, Jean Arthur
⊙Silver City..Yvonne de Carlo, Edmond O'Brien
Something to Live For..Ray Milland, J. Fontaine
Stooge, The...........Dean Martin, Jerry Lewis
Submarine Command..William Holden, N. Olson
⊙Thunder in the East..Alan Ladd, Deborah Kerr
⊙Warbonnet......Charlton Heston, P. Hanson
⊙When Worlds Collide....Richard Derr, B. Rush

RKO RADIO

A Girl in Every Port..Marie Wilson, G. Marx
Behave Yourself..Farley Granger, Shelley Winters
Crackdown......Bill Williams, Robert Armstrong
Day Without End......Ida Lupino, Robert Ryan
Half Breed, The....Robert Young, Jack Buetel
It's Only Money..Frank Sinatra, Jane Russell
⊙Jet Pilot..........John Wayne, Janet Leigh
Las Vegas Story....Jane Russell, Victor Mature
Macao..........Robert Mitchum, Jane Russell
Montana Belle........Jane Russell, George Brent
On Dangerous Ground..Robert Ryan, Ida Lupino
Slaughter Trail....Brian Donlevy, Virginia Grey
Two Tickets to Broadway..Janet Leigh, T. Martin
Whip Hand, The.....Elliott Reid, Lurene Tuttle

REPUBLIC

⊙Honeychile......Judy Canova, Eddie Foy Jr.
Lady Possessed........James Mason, June Havoc
⊙Oklahoma Annie ....Judy Canova
⊙Quiet Man, The..John Wayne, Maureen O'Hara
⊙South of Caliente......Roy Rogers, Dale Evans
Street Bandits......Michael Chapin, E. Janssen
Wings Across the Pacific....W. Corey, V. Ralston

20TH CENTURY-FOX

⊙Anne of the Indies..Louis Jourdan, Debra Paget
Chuck-a-Luck...Marlene Dietrich, Arthur Kennedy
⊙David and Bathsheba..Gregory Peck, S. Hayward
Day the Earth Stood Still..M. Rennie, P. Neal
Decision Before Dawn..Gary Merrill, R. Basehart
Desert Fox, The.....James Mason, Jessica Tandy
Elopement..........Clifton Webb, Anne Francis
Fixed Bayonets....Richard Basehart, M. O'Shea
Friendly Island..Wm. Lundigan, Gloria DeHaven
⊙Golden Girl........Dennis Day, Mitzi Gaynor
I'll Never Forget You..Tyrone Power, C. Smith
⊙Kangaroo.....Maureen O'Hara, Peter Lawford
Let's Make It Legal..Claudette Colbert, M. Carey
Love Nest........June Haver, William Lundigan
Lydia Bailey......Dale Robertson, Anne Francis
Man of Two Worlds....Tyrone Power, Ann Blyth
Marriage Broker......Jeanne Crain, Scott Brady
⊙Red Skies of Montana........Richard Widmark
Viva Zapata!.,.......Marlon Brando, Jean Peters
WAC in His Life, A..Wm. Lundigan, June Haver
⊙With a Song in My Heart......Susan Hayward

UNITED ARTISTS

African Queen....Katharine Hepburn, H. Bogart
Big Night, The....John Barrymore Jr., P. Foster
Fort Defiance.........Dane Clark, Ben Johnson
Learn to Love....Evelyn Keyes, Dennis O'Keefe
River, The......Arthur Shields, Nora Swinburne
Saturday Island................Linda Darnell

UNIVERSAL-INTERNATIONAL

Battle of Apache Pass..Jeff Chandler, John Lund
Bend of the River....James Stewart, A. Kennedy
Bright Victory......Arthur Kennedy, Peggy Dow
⊙Cimarron Kid....Audie Murphy, Beverly Tyler
Door, The......Charles Laughton, Boris Karloff
Finders Keepers........Tom Ewell, Julia Adams
⊙Flame of Araby..Maureen O'Hara, Jeff Chandler
⊙Golden Horde........David Farrar, Ann Blyth
Here Come the Nelsons..Ozzie and Harriet Nelson
⊙Lady From Texas..Howard Duff, Mona Freeman
Lady Pays Off....Linda Darnell, Stephen McNally
Ma and Pa Kettle at the Fair....Marjorie Main
Meet Danny Wilson....Frank Sinatra, S. Winters
Raging Tide......Shelley Winters, Richard Conte
Reunion in Reno......Mark Stevens, Peggy Dow
Weekend with Father..Van Heflin, Patricia Neal

WARNER BROS.

Big Stickup, The....Steve Cochran, Virginia Grey
⊙Big Trees, The......Kirk Douglas, P. Wymore
Bugles in the Afternoon..........Ray Milland
⊙Carson City..Randolph Scott, Raymond Massey
Close to My Heart....Ray Milland, Gene Tierney
⊙Distant Drums........Gary Cooper, Mari Aldon
I'll See You in My Dreams..Doris Day, D. Thomas
Painting the Clouds with Sunshine..Dennis Morgan
Starlift..Ruth Roman, Gordon MacRae, T. Farrell
Streetcar Named Desire, A..V. Leigh, M. Brando
Tanks Are Coming, The..Steve Cochran, E. Miller
Where's Charley?......Ray Bolger, Allyn McLerie

(FOR STORY SYNOPSIS ON EACH PICTURE, SEE REVERSE SIDE)

David and Bathsheba F

Biblical Drama (Technicolor)

20th-Fox (128) 123 Minutes **Rel. ———**

Against opulent, impressive and breathtakingly beautiful backgrounds, lushly photographed in Technicolor, is spun a torrid, tempestuous and titillating version of the Biblical love story. The feature's combination of spectacle and sex virtually guarantees wide discussion and profitable extended runs from opening dates down through the subsequents. Personally produced by Darryl F. Zanuck and directed with his accustomed skill by Henry King, it boasts masterful performances and a splendid screenplay which stems, of course, from the Old Testament. That script, indulging in considerable literary license in its approach to the murder-and-adultery theme, is certain to engender controversy because some facets thereof may be regarded in certain quarters as violating the industry's production code. However, such disputes should prove just so much grist to the boxoffice mill, since moviegoers—whether they criticize or hail it—are going to flock to see the offering.

Gregory Peck, Susan Hayward, Raymond Massey, Kieron Moore, Jayne Meadows, James Robertson Justice.

The Highwayman F

Period Drama (Cinecolor)

Monogram-Allied Artists (AA20) 82 Minutes **Rel. ———**

Productionwise this is very probably the mast impressive picture ever made for release under the banner of Allied Artists, Monogram's silk-stocking sister company. In the first place there is the cast, heavy with well established names; and, secondly, the feature is filmed in Cinecolor. Nor did Producer Hal E. Chester's pass at big-league status end there. Scripting, sets, costuming, musical score and other technical details are of comparable high standards. As entertainment, the film has a great deal to offer, most especially to the action addicts of all ages, who should be attracted in sufficient numbers in all situations to make the offering a profitable booking venture. There's intrigue, swashbuckling, Robin Hood-ish banditry, riding and swordplay, all of which are made reasonably believable through good performances. The cast and quasi-historical background are best exploitation bets. Lesley Selander directed.

Charles Coburn, Wanda Hendrix, Philip Friend, Cecil Kellaway, Victor Jory, Scott Forbes, Dan O'Herlihy.

You Never Can Tell F

Comedy Fantasy

Univ.-Int'l (132) 78 Minutes **Rel. Sept. '51**

A joyous excursion into the realm of the unreal, beautifully directed and acted, and loaded with chuckles and outright laughter. It's the story of a police dog which has inherited the fortune of its owner and is being cared for by the owner's former secretary (Peggy Dow) when he is poisoned. The animal returns from dog heaven in human form (Dick Powell) and solves the mystery of his decease while posing as a detective. Lou Breslow, who wrote the story with David Chandler and also directed, rates a laurel wreath for the way he plays to the universal love for dogs and at the same time makes the romantic situations seem plausible. This suggests obvious promotional tieins. Miss Dow has a sympathy-winning role which she handles with charm and distinction. Powell's nonchalance in the surprising situations adds to the general enjoyment.

Dick Powell, Peggy Dow, Charles Drake, Albert Sharpe, Sara Taft, Will Vedder, Watson Downs.

Force of Arms F

Drama

Warner Bros (102) 100 Minutes **Rel. Sept. 15, '51**

There is little herein to distinguish the picture from scores of lad-in-khaki-meets-lassie-similarly-garbed films, which strictly from formula aspects are doubly disappointing when consideration is given to the past performances of Director Michael Curtiz and to the promise of better things inherent in the cast—especially the male topliners. The picture's weakness lies in its scripting. There is an overabundance of dialog, which, during early sequences, undertakes to be bright and breezy but fails to generate the desired laughs. Even the battlefront backgrounds, while impressively produced, are cliche-ridden and stress episode rather than motivation. The romance-above-all fans may like the offering, but to sell it generally will require considerable merchandising—which can best be hung on the cast, the portrayals of which are as good as could be expected, considering the material. Produced by Anthony Veiller.

William Holden, Nancy Olson, Frank Lovejoy, Gene Evans, Dick Wesson, Slats Taylor, Paul Picerni, Amelia Cova.

The People Against O'Hara F

Drama

MGM (201) 102 Minutes **Rel. Sept. 7, '51**

Metro, whose two mighty musicals—"Caruso" and "Show Boat"—have been the brightest spots on recent exhibition horizons, herein tosses to showmen and the ticket-buying public another surefire winner, this time in the dramatic category. While the picture, because of the difference in content, may not fare as well financially as the above-mentioned duo, it's a cinch to enjoy highly profitable business in all engagements. A finely wrought, suspense-laden murder saga, every inch of which will have the customers on the edges of their seats, the film is a sterling credit for Producer William H. Wright, Director John Sturges and the star-festooned cast, the marquee magnetism of which, if effectively exploited, should bring eager queues to first runs. After that the buzz of audiences' favorable reactions undoubtedly will provide comparable patronage in subsequent situations.

Spencer Tracy, Pat O'Brien, Diana Lynn, John Hodiak, Eduardo Ciannelli, James Arness, Yvette Duguay.

The Magic Face F

Drama

Columbia (——) 89 Minutes **Rel. Sept. '51**

Out of World War II and Nazi Germany's crushing defeat therein have come varied and fanciful tales purporting to explain the collapse of the Hitler regime and the end of the career of Der Fuehrer himself. And none of those stories are more imaginative, compelling and interest-laden than this praiseworthy motion picture, masterfully written and produced by Mort Briskin and Robert Smith, and filmed almost entirely in actual locales in Austria and Germany. Its backgrounds, and the logical and intriguing story line, give the offering a stamp of realism and authenticity out of which on-their-toes exhibitors are sure to glean provocative and potentially profitable merchandising blueprints. At the same time, the feature's lack of high-power marquee names can be largely overcome through diligent drumbeating to focus attention on a truly magnificent performance by Luther Adler. Frank Tuttle directed.

Luther Adler, Patricia Knight, William L. Shirer, Ilka Windish, Heinz Moog, Peter Preses, Manfred Inger.

Criminal Lawyer F

Drama

Columbia (——) 74 Minutes **Rel. Aug. 24, '51**

If this was intended to prove something about our courts, it leaves a confused picture of legal moral values in the minds of the public. That it is cleverly done and realistically conceived does not quite make up for the fact that its theme is never clearly stated. In this respect it is merely a good job of reporting as compared to editorial comment on events. However, as a programmer, it has entertainment value and Pat O'Brien has competent support from the rest of the cast. That it neatly dovetails into the public's thinking because of current headline scandals in the news gives it a boxoffice advantage, but its cynical approach may not appeal to many who want Hollywood to come out on the idealistic side of social reform questions of the day. Exhibitors can sell it best by emphasizing its provocative note on the defense of criminals. Seymour Friedman directed.

Pat O'Brien, Jane Wyatt, Carl Benton Reid, Mary Castle, Robert Shayne, Mike Mazurki, Jerome Cowan.

Chain of Circumstance F

Melodrama

Columbia (309) 68 Minutes **Rel. Aug. '51**

The soap opera, nurtured by radio into a big-time operation, herein gets screen treatment in an all-out tear-jerker that probably will have the less-sophisticated feminine patrons crying by the bucketful. It is the second in this company's "My True Story" series—made in cooperation with True Story magazine—and that liaison probably is the strongest exploitation hook that can be employed by exhibitors booking the subject for the nether side of the dualers. Wallace MacDonald's production, directed by Will Jason, definitely is not for the male trade or the action-loving juveniles, but within its limitation—of which a rather preposterous plot framework is one—it qualifies as adequate supporting fare. The cast is earnest and suitably melodramatic, but contains no names of merchandising value, while technical details are par for the picture's category.

Richard Grayson, Margaret Field, Marta Mitrovich, Harold J. Kennedy, Connie Gilchrist, Douglas Fowley.

FEATURE REVIEWS Story Synopsis; Adlines for Newspaper and Programs

THE STORY: **"The People Against O'Hara"**

Although in ailing health, Spencer Tracy returns to active practice as a criminal lawyer to defend Jim Arness, a close friend, accused of murdering his boss. Tracy is convinced of Jim's innocence, although the latter subbornly refuses to tell all he knows because a woman is involved. However, the evidence is so strong against Arness that Tracy violates his own code by trying to bribe a witness. Even this fails; Arness is found guilty and Tracy faces an indictment for the bribery attempt. Tracy appeals the verdict, unearths an iron-clad alibi, and then courts certain death to trap the real killer by getting a confession on record through a tiny transmitter hidden in a flower in his lapel. He succeeds, but is shot and killed; Arness is freed and, as a tribute to Tracy's memory, the bribery indictment is washed out.

CATCHLINES:

The Smartest Mouthpiece of Them All . . . Finally Comes Up Against a Case He Cannot Crack . . . The Verdict Was Guilty . . . But His Client Was Innocent . . . It's a Dramatic Smash.

THE STORY: **"The Magic Face"**

As narrated by William L. Shirer, noted foreign correspondent, this is a story told him by a strange and beautiful woman. Prior to World War II, Luther Adler, a master impersonator, is the toast of the Viennese variety stage. When the Nazis take over Austria, Adler's wife, Patricia Knight, leaves the entertainer to become the consort of Adolph Hitler. Adler, attempting to see her, is tossed into a concentration camp. His skill at disguises enables him to escape, and he wangles his way into Der Fuehrer's entourage as a valet. He kills the dictator and takes his place, and his disguise is so successful that he is able to lead Germany toward total defeat. Only then does Adler reveal his true identity to his faithless wife, who escapes.

CATCHLINES:

An Intensely Exciting Story . . . Of Intrigue on the International Level . . . The Most Daring and Courageous Deception in the History of the World . . . For a Woman's Love.

THE STORY: **"Criminal Lawyer"**

The skillful use of tricks and fixes has established Jim Reagan (Pat O'Brien) as one of the cleverest criminal lawyers in his profession. Although he operates within the law, his conscience bothers him about his methods and he has been drinking heavily because of it. He loses his chance at a judgeship because of his unethical conduct—that and a visit from the widow of the victim of one of his freed clients sends him on a drinking binge that almost ends in the gutter. His loyal secretary, Maggie (Jane Wyatt), finds him when his loyal bodyguard, "Moose" (Mike Mazurki), is accused of murdering a gangster. Again Reagan resorts to trickery to prove his friend's innocence and is able in this way to uncover the real culprit.

CATCHLINES:

The Smartest Mouthpiece of Them All—His Famous Trials, Tricks, Fixes . . . The Rackets Paid Him Off and Got Off Every Time—Till He Got in Too Deep! . . . He Took the Heat Off the "Hot Seat" With Tricks That Blew the Lid Off the Courthouse! . . . To Him the Law Was a Game He Thought He Could Frame.

THE STORY: **"Chain of Circumstance"**

Richard Grayson and his wife, Margaret Field, adopt a baby. Then Grayson, employed by a jewelry firm, helps a co-worker, Marta Mitrovich, by pawning a ring for her so she and her boy friend can get married. Marta quits her job; Grayson learns the ring was stolen from his firm, trails Marta and finds her dying of poison. He tells Margaret, who recovers the ring from the pawnshop but causes a commotion which brings the police, who believe Grayson stole it. The adoption bureau takes the baby away. Desperate to clear himself, Grayson, with Margaret's aid, secures proof the ring had been in possession of the now-dead Marta, and that she committed suicide because her boy friend ran out on her. Grayson is absolved and the adopted baby returned.

CATCHLINES:

From the Files of True Story Magazine . . . Comes the Compelling Tale of Two People in Love . . . Unwittingly Caught in a Web of Intrigue and Unhappiness . . . Until Justice Prevailed.

THE STORY: **"David and Bathsheba"**

Kind David (Gregory Peck) falls in love with Bathsheba (Susan Hayward), neglected wife of Uriah (Kieron Moore), a hardened soldier. Remorseful, David tries unsuccessfully to send Bathsheba away, but their romance flames. The Ark of the Covenant is brought to Jerusalem and a tabernacle is built; then a drought strikes the land, and during this crisis Bathsheba tells David she is pregnant. Other schemes failing, David sends Uriah into battle to be killed, and marries Bathsheba in sumptuous ceremonies. In famine's grip, the Israelites blame David for their plight, and mobs howl for the adulteress, Bathsheba. David, confessing his sins, seeks God's mercy; his prayers are answered by torrential rains, and it is indicated he and Bathsheba may in time be forgiven through constant prayer.

CATCHLINES:

The Most Forbidden of the World's Great Love Stories . . . With Gregory Peck as David . . . And Susan Hayward as the Flaming Beauty for Whom He Broke God's Own Commandments.

THE STORY: **"The Highwayman"**

In England before the American Revolution two evil lords, Charles Coburn and Victor Jory, fatten their purses by shipping freemen to the colonies to become virtual slaves. Opposing them is Philip Friend, a nobleman posing as a poor Quaker, who robs the rich to aid the poor. Friend loves Wanda Hendrix, an innkeeper's daughter, and has a jealous enemy in Henry Morgan. Coburn and Jory learn that Friend is recruiting the good noblemen to rise against them, and order them imprisoned; but Friend frees them, and in a fierce battle slays Jory. In turn Morgan betrays him, and Redcoats lie in wait for him at the inn. Wanda, to warn him, shoots herself; and Friend, hearing the gunfire and knowing his work is done, rides back to certain death.

CATCHLINES:

His Name Struck Terror Into the Hearts of the Unjust . . . A Fearless Fighter Who Sacrificed Everything . . . Even Life and a Great Love . . . In His Crusade for Liberty Under the Law.

THE STORY: **"You Never Can Tell"**

In "Francis" a soldier talks to officers the way all soldiers have wanted to talk to all officers. In "You Never Can Tell" a deceased dog comes back to earth in human form and talks to and about humans in the same pungent way in highly entertaining situations. At the start King, a German shepherd dog and veteran of the K-9 corps, has just inherited a fortune and Peggy Dow as his caretaker. They live in a mansion. The dog is poisoned. Peggy Dow is suspected and becomes the victim of a popular reaction. Powell returns from the dog heaven and solves the mystery, but not before he has confounded the police and unmasked the "murderer" and started a new romance.

CATCHLINES:

What Happened to King? It's the Doggonedest Mystery . . . A Blend of Romance, of Tenderness, of Laughter, of Suspense . . . Pa and Ma and All the Rest of the Family Down to Junior Will Love It . . . It's Just Horse Sense and Dog Sense . . . Leave the Dishes Unwashed and Get There Early.

THE STORY: **"Force of Arms"**

Fighting in Italy in World War II, Sgt. William Holden's platoon is given five days' leave. Holden meets Nancy Olson, WAC lieutenant, and learns from Maj. Frank Lovejoy that he is being promoted to a lieutenancy. Then the platoon's leave is cancelled. Holden, who has proposed to and been accepted by Nancy, exercises more than his usual caution and hesitates to lead an attack, as a result of which Lovejoy is killed and Holden seriously wounded. Reclassified for limited duty, he and Nancy are married, but—remorseful over Lovejoy's death—he returns to the front and is reported missing in action. Nancy, now pregnant, does not give up hope, but they are not reunited until Rome is captured and Holden, among other prisoners of war, is released.

CATCHLINES:

A Magical Moment of Flaming Passion . . . Amid the Sordidness of War's Death and Destruction . . . Makes a Memorable Motion Picture . . . The Tenderness of a Love Spawned Amid Blood and Terror.

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Motion picture theatre booker, male or female, for immediate opening. Cite experience and starting salary required. Reply P. O. Box 3J, Richmond, Va.

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Manager. Must be top in exploitation and thoroughly experienced showman for downtown first run, in large midwestern city. Send details, age, late photo and salary expected. References used only after interview and your permission. Boxoffice, 4388.

Assistant manager for medium sized midwestern town. Good operation and plenty opportunity for advancement to right man. Boxoffice, 4389.

Manager, experienced showman and exploiteer, for 15,000 town close to large midwestern city. Permanent, with old established circuit. Send details and late photo first letter. Boxoffice, 4390.

Theatre manager. State age, number years experience as theatre manager and recommendations. Contact L. Cochovety, Avon Theatre, South Bend, Ind.

POSITIONS WANTED

Experienced film buyer and booker desires to book and buy for independent houses in St. Louis territory. No contract necessary. Results guaranteed. Strictly confidential. Successful independent circuit. Boxoffice, 4370.

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Seats: Approximately 850 used theatre seats. Plywood backs, padded bottoms. Good condition. $3,400 for entire lot. Purchaser to haul from present storage in Alexandria, Va. Seen by appointment. Write or call Wade Pearson, Glebe Theatre, Arlington, Va.

For sale: 450 in-a-car speakers and complete booth equipment for inexpensive drive-in, all for $2,500. Write John Whipple, Box 7, Muleshoe, Tex.

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Complete booth equipment. 1 KW lamphouses with Hertner 40/80 generator, Simplex projectors, sound system, soundheads (used 12 months). Ecorse Theatre, Ecorse, Mich.

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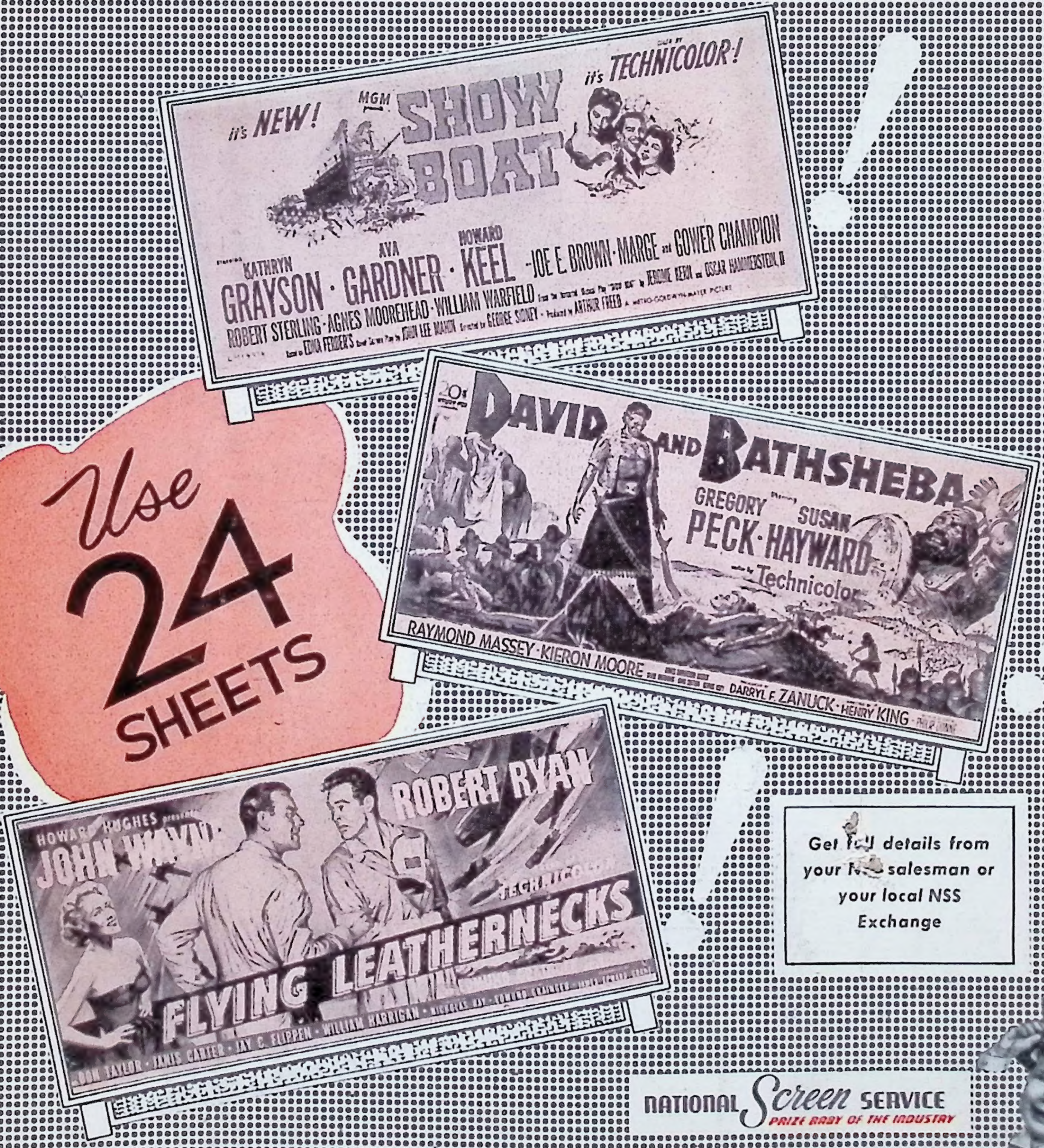
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